

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND



COMPOSERS CALLED TRUST IN CHARGE BROUGHT BY U. S.

Suit, Filed Under Anti-Trust Law by Attorney General Cummings, Welcomed by E. C. Mills of American Society of Composers, Authors and Publishers as Chance to Settle Ancient Dispute—Publishers and Dealers Groups Also Named—Accuse Triumvirate of Conspiracy to Dominate Industry by Means of Copyright "Pool"—Government Seeks Perpetual Injunction—ASCAP, "Repeatedly Investigated by Federal Agencies," Confident of Outcome

WASHINGTON, Sept. 10.—A suit charging "complete monopoly" of American popular music in violation of the Sherman anti-trust law was filed here on Aug. 30 upon order of Attorney General Homer S. Cummings against the American Society of Composers, Authors and Publishers, the Music Publishers Protective Association, and Music Dealers, Inc. Gene Buck, president of the society, and 128 members of the three organizations also are named in the suit.

It is alleged that these organizations control "practically all of the musical compositions demanded by the public of the United States for entertainment purposes," and that, by interlocking directorates and by agreements, they have been allied since 1932 in a conspiracy to monopolize the music business of the nation. Competition between copyright owners in the sale of licenses to performing agencies has been eliminated by the creation of a "pool" of individual copyright monopolies within the society, it is charged, and by this means "broadcast stations, theatres, and public performers are obliged to acquire from the defendant society, upon terms and conditions arbitrarily fixed by it, a general license to perform."

The complaint seeks a perpetual injunction restraining the defendants from violating the Sherman anti-trust law; nullifying all agreements between the society and its members; between the association and John G. Paine, its agent and trustee; between the service and music publishers; between radio broadcasting stations and the society, and between the association and talking-machine companies.

Mills Speaks for Society

In a statement to MUSICAL AMERICA, E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, vigorously de-

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Notable Success Attends Salzburg Festival Programs

Triumphs of Toscanini Bring Fresh Enthusiasms to Closing Days of Brilliant Fete—Bruno Walter Assumes Leading Position in Absence of Strauss—Freshly Prepared Don Giovanni, With Pinza, Giannini, Mueller and Dino Borgioli in Cast, Is Outstanding—Charles Kullman, American Tenor, Appears for First Time—Mengelberg Is Added to Array of Celebrated Conductors

By DR. PAUL STEFAN

SALZBURG, Sept. 5.—With the same almost unbelievably high spirit which has characterized the Salzburg festival this year in spite of the fact that it began in a time of political depression affecting all of Europe, the festival came to an end on Sept. 2. Even on this day, the last musical performance, a lieder-matinee by Lotte Lehmann with Bruno Walter at the piano, was sold out. Mme. Lehmann sang admirably songs by Beethoven and Schubert, Schumann's cycle, *Frauenliebe und Leben*, and songs by Brahms and Hugo Wolf. Mr. Walter was not so much the accompanist as a poet, a second composer at his instrument. Both artists were the object of ovations and had to give many encores.

The week of Aug. 23 belonged to Toscanini who this year came for the first time to Salzburg and conducted three concerts of the Vienna Philharmonic Orchestra. Even though the program of two concerts included some numbers which Toscanini had conducted at the concerts in Vienna last fall, he did not rely on this but rehearsed for hours. These rehearsals were attended by large audiences although the press was excluded. The concerts took place on the evenings of Aug. 23 and 30, and at a matinee Aug. 26. At this, a Wagner program was given with Mme. Lehmann as soloist. She sang *Dich, Teure Halle* from *Tannhäuser* and three of the five *Wesendonck* songs. It was uncanny how high a degree of intimacy and facility of expression the singer and the orchestra achieved. The orchestra played the *Faust* Overture, the preludes to the first and third acts of *Lohengrin*, in the latter of which, especially, Toscanini discovered unheard of dramatic points; *Siegfried's Rhine Journey*, the funeral music from *Götterdämmerung*, and finally the *Meistersinger* Prelude. It seemed as though the Salzburg public had heard all this for the first time, for Toscanini made new discoveries everywhere. It should be mentioned that not only were all three concerts sold out for weeks ahead to the last ticket, but that fantastic prices were offered.

Toscanini Makes Deep Impression

The program of the first concert included Mozart's *Symphony in D* (K385) the so-called *Haffner* Symphony, the



Three Celebrities, Two of the Baton, One of the Pen, at the Salzburg Festival. Arturo Toscanini and Bruno Walter With Stefan Zweig, Noted Austrian Author and Librettist of the New Strauss Opera, *The Silent Woman*

Haydn Variations by Brahms, and the Seventh Symphony by Beethoven. The second concert: the *Anakreon* Overture and Third Symphony by Brahms; *L'Après-midi d'un Faune*; the Queen Mab Scherzo by Berlioz, and *Passacaglia* by Bach in the Respighi version.

Perhaps the strongest impression was made by the two Brahms works. Superb also was the Beethoven Symphony finale. In the Berlioz, Toscanini succeeded in complete de-materialization of the sound. All the more gripping was the power of sound in the Bach piece which also displayed many new impulses. Toscanini received enthusiastic ovations. As a souvenir, the city of Salzburg, represented by the mayor, presented him with an old print of the Violin-school by Leopold Mozart in an ornamental box. Toscanini promised to conduct during the 1935 festival and accepted an engagement with the Vienna Philharmonic for two concerts in October.

Even before the triumphs of Toscanini, this year's Salzburg festival was an extraordinary success, in view of the times and circumstances, though perhaps not all it would have been but for the terrible political events of the last of July.

When the festival was about to begin, there were many who had not even thought there could be a start—for only a few days before the Austrian Chancellor had been murdered and there were revolutionary movements in many parts of the Austrian Federal territory. On the very day that had been fixed for the opening performance the funeral of the Chancellor took place. For this reason the first performance was postponed.

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ORCHESTRAS CLOSE SEASON AT EXPOSITION

Chicago and Detroit Men Give Varied Programs Under Several Conductors

CHICAGO, Sept. 10.—With the return of Frederick Stock, after a European vacation, to conduct several concerts of the Chicago Symphony at the Century of Progress, the list of guest conductors for the season came to an end. Huge audiences greeted Chicago's favorite conductor, whose programs included such well liked items of his repertoire as Brahms's Second Symphony, and his own transcription of Schumann's *Rhenish* Symphony.

The musical public likewise was gratified by the two weeks' engagement of Sir Hamilton Harty. Sir Hamilton's decisive success when he appeared as guest conductor last winter was repeated at every concert. The or-

chestra accorded him enthusiastic cooperation and the public tendered him repeated ovations as his engagement progressed.

The exchange of conductors between the Chicago and the Detroit orchestras was a matter of much interest. Mr. Kolar took charge of the Chicago group in a program containing the First Symphony of Sibelius, Dukas's *Sorcerer's Apprentice* and music from *Lohengrin*. Mr. DeLamar chose for his appearance with the Detroit Orchestra Dvorak's *New World* Symphony and the suite from his own music to *The Betrothal*. Harold Ayers, concert master of the Minneapolis Symphony, has been serving in that capacity with the Detroit organization in the absence of Ilya Schkolnik.

Henry Hadley shared conductorial duties with Mr. DeLamar during the

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BALLET PROVES MOST POPULAR STADIUM EVENT

Fokine Dancers Do Bolero and Prince Igor Dances Before 10,000 on Closing Night — Ernst Hoffman Makes New York Debut as Conductor — Butterfly and Faust Are Final Operas — Hoogstraten in Farewell Orchestra Performance Featuring Brahms's First Symphony

ATRIUMPHANT conclusion for a New York Stadium season that had been fraught with uncertainties was provided on Monday, Aug. 20, by the same element that had relieved those uncertainties—the Fokine Ballet, most popular of all attractions during the eight weeks. Beset by rain during the final week, the concert schedule was forced into changes which threw the ballet into the honored closing "spot," and made the night before, the official farewell for the New York Philharmonic-Symphony and Willem van Hoogstraten.

Twice was the ballet, scheduled for three performances, postponed during the week and concerts given in the Great Hall of City College under Mr. van Hoogstraten. But on Tuesday and Wednesday nights, Fokine's new program was presented and the final night was a repetition.

Ernst Hoffman Makes Debut

These occasions marked the Stadium debut of Ernst Hoffman, a young Boston musician who has been for ten years a conductor in the Breslau Opera, and who made his American debut at a concert of the Manhattan Symphony in 1932. There was little opportunity, either in the ballet accompaniments or in the purely orchestral work, Tchaikovsky's *Romeo and Juliet*, to judge his full capabilities, although he seems to possess command of his forces and good routine and musicianship. He conducted all three ballet programs.

Of particular interest on the new Fokine list was the Ravel *Bolero*, danced charmingly by Winona Bimboni and Betty Eisner as principals. The ensemble did not fully realize the possibilities of drama and excitement which were inherent in the choreography and the music, but the spectacle was brilliant and colorful. Another new presentation, the *Prince Igor Dances*, was projected with vigor and clan, with Edna Veralle and Harold Haskin as the leaders of the girls and warriors respectively. *Les Sylphides* was repeated, again with Albertina Vitak, Annabelle Lyon, George Chaffee and other principal soloists.

Among the crowd of about 10,000 for the final program was Mayor LaGuardia and a group of friends.

Two Operas Applauded

Madama Butterfly, on Aug. 10, was interrupted by rain just before the end of the second act, but was repeated successfully the following night. Thalia Sabanieva was a plausible and appealing heroine and Paul Althouse did some splendid singing as Pinkerton. Also capably taken were the roles of Suzuki, by Ina Bourskaya; Sharpless by Alfredo Gandolfi, Kate by Philine Falco, Goro

A Musical Constellation at the Dinner Table



Tito Schipa (Right) and Jascha Heifetz Enjoy a Dinner Given in Buenos Aires by Lily Pons on the Eve of the Latter's Departure for Europe Aboard the Graf Zeppelin. The Lower Two Pictures Show Miss Pons Waving Farewell and Miss Pons and Mr. Schipa Peering from a Window of the Air Liner



by Albert Mahler and smaller parts by Louis D'Angelo and Luigi de Cesare. Alexander Smallens conducted with his customary authority.

Faust was the final opera, on Aug. 17 and 18. An excellent cast included Aida Dominelli as Marguerite, Dimitri Onofrei as Faust, Léon Rother, in his first Stadium appearance, as Mephistopheles, Mostyn Thomas as Valentine, Mr. D'Angelo as Wagner, Pearl Besuner as Siebel and Miss Falco as Martha. Rita De Leporte led the ballet. It was a well modeled performance, with a unity of ensemble and a lively spirit under Mr. Smallens's able guidance.

Mr. van Hoogstraten, most of whose last concerts were unfortunately held indoors, said his farewell on Aug. 19 with the Brahms First Symphony, the Overture to *Ruslan and Ludmilla*, Ippolitoff-Ivanoff's *Caucasian Sketches*, Strauss's *Wiener Blut Waltz* and Tchaikovsky's 1812 Overture. He was hailed by a warmly appreciative audience and made a short speech of appreciation.

E.

Moses Smith Succeeds H. T. Parker as Boston Transcript Critic

Boston, Sept. 10.—Moses Smith, for the last ten years music critic on the *Boston American*, has been appointed to succeed the late Henry Taylor Parker as music critic on the *Boston Evening Transcript*.

Mr. Smith was born in Chelsea, Mass., March 4, 1901. His early education was received in the public schools of Chelsea, Boston and Trenton,

N. J. In 1921 he was graduated from Harvard College with an A.B. degree and the following year he became assistant music critic on the *Boston Post*. He joined the staff of the *Boston American* in 1924 as music critic, a position which he held up to the time of his appointment to the *Transcript* Sept. 1.

Mr. Smith is a member of the Malkin Conservatory of Music where he conducts piano classes for children.

G. M. S.

Goossens Honored by French Government

Eugene Goossens, composer, and conductor of the Cincinnati Symphony, recently was made a Chevalier of the Legion of Honor by the French Government in recognition of his services in the cause of French music both in the United States and in England.

Edith Mason to Sing at La Scala

MILAN, Sept. 5.—Edith Mason, soprano of the Chicago Civic Opera Company, has been engaged to sing during February and March at La Scala. Miss Mason at this time will add *La Traviata* to her repertoire.

Martinelli Wins Triumph in Bari

(By Cable to MUSICAL AMERICA)

BARI, ITALY, Sept. 5.—Giovanni Martinelli, celebrated tenor of the Metropolitan Opera, received an ovation here last evening when he sang *Radames* in

Aida at the Teatro Petruzzelli. Despite his having sung in theatres in many countries and in most of the important cities in Italy, this was Mr. Martinelli's first appearance in Bari. He will sing two more performances of *Aida* here, after which he will sail on the *Conte di Savoia* on Sept. 20 for New York. On Oct. 10 he will sing *Don José* in *Carmen* in St. Louis.

Hertzka Prize to Be Awarded in 1936 for Musico-dramatic Work

VIENNA, Sept. 5.—Announcement has been made of the Emil Hertzka Prize, which has already been given twice, a competition in memory of the late Emil Hertzka, director of the Universal Edition of this city. This time the prize will be given for a musico-dramatic work, opera, ballet or pantomime. The terms are that the work shall not have been completed more than five years ago, has not been published nor performed. Manuscripts may be submitted until Jan. 1, 1936, the announcement of the winner to be made on May 9, 1936, the anniversary of Emil Hertzka's death. It is suggested that the work not make undue demands from the standpoint of production, and that in addition to its artistic quality it should as well be entirely practicable for present day operatic schedules. Information may be had by addressing the secretary, Dr. Gustav Scheu, Opernring 3, Vienna I, Austria.

Joseph Schuster to Tour U. S.

BERLIN, Sept. 5.—Joseph Schuster, solo cellist of the Berlin Philharmonic, has resigned to make an extended concert tour in the United States. Herr Schuster, who is a nephew of Artur Schnabel, expects to settle permanently in the United States.

G. DE C.

Salzburg's Festival Triumphant Over Troubled Times

(Continued from page 3)

poned from July 28 to the forenoon of July 29—a Sunday. For this first performance, Beethoven's *Fidelio* had been selected and Richard Strauss was to conduct. The festival management however, was obliged to announce that Strauss had cancelled his appearance. Although he knew that last year several German artists or artists engaged in Germany had been ordered by German sources not to appear in Salzburg, Strauss had given the most positive assurance that he would come to Salzburg, and his position in Germany is of such a unique character that he would have had the power to make good his assurance.

When his refusal became known, a Viennese paper—organ of the Austrian government—wrote that from now on the opera could not perform any of Strauss's works. Naturally, there were many attempts at mediation. It was announced that many weeks before the beginning of the festival, and certainly without any knowledge of coming political events, Strauss had written to the festival management that he was too tired and that the celebration of his 70th birthday had sapped his strength, and that this year he would conduct only three performances in Bayreuth instead of the scheduled six. The ministry in Vienna allowed itself to be reconciled to the situation, the more so because Clemens Krauss, the Viennese opera director, considers it one of his chief tasks to cultivate Strauss's works, so that the Strauss performances are his best, even if they are not the best box office attractions.

Appearance is Surprise

But even if one were willing to make allowances for all sorts of personal considerations motivating his refusal, one felt surprised when it was announced in Salzburg that Strauss would appear in person in order to be present at the performance of his *Elektra* on August 17. It is true that he had intended to come anyway three days later for the performance of his *Frau ohne Schatten*. But the impression of the great success of *Don Giovanni*, of which we shall speak anon, was such, and the advance sale for the Strauss works so disappointing, that the *Frau ohne Schatten* was cancelled and instead a fourth and additional performance of *Don Giovanni* was announced.

It is said that Strauss was determined to use all means to force a performance of *Frau ohne Schatten*. But he did not succeed and so he wanted to show himself at least to the *Elektra* audience, and in this way personally prove his appreciation of the Austrian celebrations—in which Salzburg had joined—of his 70th birthday. The feeling in Austria is however so bitter against anything that comes from Germany that even anti-Strauss demonstrations were threatened. The performance of *Elektra* under Clemens Krauss, with Lothar Wallerstein as stage manager and Rose Pauly in the title role was indeed excellent. All participants were called before the curtain and with them appeared also the composer to receive his deserved share of the applause. It is said now that in future the Viennese opera and also the Salzburg management will not perform Strauss's work at any loss to themselves, but only those which prove successful at the box office—a factor until now not taken into con-



Ellinger, Salzburg

The Ball Scene of Salzburg's Newly Mounted *Don Giovanni*. At the Right, Ezio Pinza as the Don is Seen with Lotte Schöne, the Zerlina of the Cast. On the Steps at the Back, Dusolina Giannini as Donna Anna, Dino Borgioli as Don Ottavio and Maria Müller as Donna Elvira. Virgilio Lezzari as Leporello is in the Foreground, Left Center

sideration in Strauss performances.

Strauss, according to the original festival program, was also scheduled to conduct an orchestral concert on Aug. 12. His place was taken by Bruno Walter who has more and more developed into the chief conductor-figure of the festival.

Chorus Gives Strauss Works

The chorus of the Viennese opera had prepared a special celebration for Strauss. Refusing to cancel its performance, it sang under the direction of Krauss, with marvelous precision fifteen and twenty-voice choral works by Strauss—works which are so feared because of their difficulties that one seldom hears them.

Walter has conducted, in addition to the orchestral concert mentioned (with a classical program by Haydn, Mozart, and Beethoven) and an excellent performance of Mahler's *Lied von der Erde*, performances of *Tristan* and *Oberon* and the freshly re-studied *Don Giovanni*, given with Italian text and partly with Italian singers. The Mozart masterpiece may be regarded as the best achievement of the opera program. It was given in an entirely new scenic frame by Strnad and under the stage management of Karlheinz Martin. Ezio Pinza appeared as *Don Giovanni*, Silvio Lezzari as *Leporello*, Dusolina Giannini as *Donna Anna*, and Dino Borgioli as *Ottavio*, Maria Müller as *Elvira*, Lotte Schöne as *Zerlina*, and Emanuel List as the *Commandator*. Scenery and music were blended into an incomparably beautiful ensemble as it was hardly noticeable that German and Italian singers were in the same performance. It was a real blessing that the work was given in its Italian text, which is much easier to enunciate than the German translation, and which allowed the conductor to use thrillingly faster tempi. And so the first performance on Aug. 4 became a real sensation which was only surpassed by each repetition.

Of the Mozart performances which the Viennese opera, with the full ensemble under Clemens Krauss, offered in contrast to *Don Giovanni*, the *Marriage of Figaro* was hardly of the same high standard. Like *Così fan Tutti* it was familiar from other years. What the Viennese opera can best show with

word that he was on a pleasure cruise to Norway and could not come. His concerts were taken over by Walter and Toscanini, of whose triumphs more will be said in a subsequent article. During the most difficult period of the early festival stages Willem Mengelberg, true to his promise, came to Salzburg. His concert of July 31—the program of which consisted of a symphony by Johann Christian Bach, the *Pastoral Symphony* of Beethoven and the *Fifth Symphony* by Tchaikovsky—became a triumph for the dirigent, who had never before appeared in Salzburg and who for many years had been absent from Austria. Mengelberg was at once engaged for concerts in Vienna during the early weeks of the season.

After Mengelberg came Vittorio Gui with a mixed German-Italian program. He conducted in Salzburg last year with great success. He repeated this success.

Kullman Joins Ensemble

Of the singers, doubtless Lotte Lehmann as *Leonore* in *Fidelio* must be credited with the greatest achievement. But Anni Konecni as *Isolde*, and the first artists of the Vienna Opera were much admired. New in the Ensemble, and therefore also in Salzburg, was Charles Kullman, the American tenor, who sang *Huon* in the revival of *Oberon* under Bruno Walter. In Mahler's *Lied von der Erde* he surprised with the beauty and nobility of his voice.

The Sunday evening cathedral concerts included a first performance anywhere of a Biblical cantata by Vittorio Gnechi, under the direction of Dom Kapellmeister Josef Messner. It was given with marked success. The composer, who last year had dedicated to the Dommusikverein his *Missa Salisburgen*, was personally present. The work which is of a very serious character and of fine workmanship, merges three psalms (*Judgment*, *Miserere*, and *Alleluia*) into a very effective whole.

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An Off-Duty Glimpse of Two Salzburg Festivalians, Dusolina Giannini and Ezio Pinza

its own means are some works of the Strauss repertoire. That was proved with the performance of *Elektra* and *The Egyptian Helen*, both under Krauss.

Mengelberg Appears

There has been no lack of great conductors during this festival season, though Wilhelm Furtwängler, who was scheduled to come from Germany, sent



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Beckmesser
Eugen Fuchs

By GERALDINE DE COURCY

BAYREUTH, Aug. 25.—The most striking impression conveyed by Bayreuth, as compared with last year, was the general air of quiet unconcern that pervaded the place. Flags, it is true, were flying from every window and the ubiquitous Brown Shirts were still busily engaged in the absorbing business of singing and marching, but this particular phase of the 1934 Festival seemed less obtrusively conspicuous, and the whole atmosphere of the town less political than a year ago. Through a scheme of indirect subsidy, as it might be called, the Government not only insured the financial success of the Festival in advance, but provided the main nucleus of the audience.

The Festival opened on Sunday, July 22, with Parsifal, in the presence of the Chancellor and his Cabinet, and members of practically every branch of the old German aristocracy. The solemnity and seriousness of recent events in Germany may have been the underlying motive for the choice of Parsifal as the opening opera, rather than Meister-singer. But the choice may also have been due to the interest attached to Prof. Alfred Roller's new settings. In fact these represented the high light of the Festival as far as genuine anticipation was concerned, and will undoubtedly remain the most discussed and disputed feature.

In Germany as in Russia the problem of staging is continually in a state of flux, and frequent and varied changes have been made in all the Bayreuth settings during the past fifty years, with the sole exception of Parsifal, which was still given with scenery designed by Joukowski for the première in 1882 under Wagner's own direction. The lines laid down by the composer had assumed almost permanent value as far as Bayreuth was concerned and many a faithful Wagnerite, inside and outside the country, found it difficult to imagine any modernization that could improve upon the original without at the same time sacrificing the more valuable assets of sentiment, tradition and undisputed authenticity.

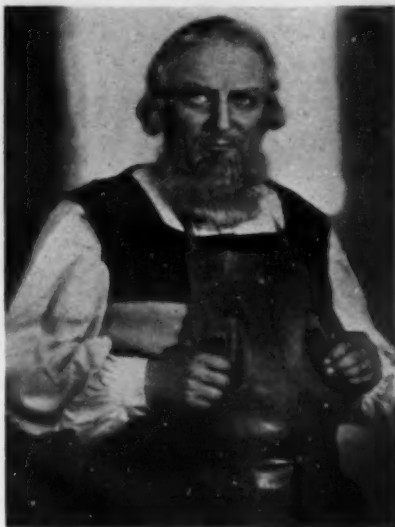
Designed by Professor Roller

It was the intention of Siegfried Wagner to re-stage the work in 1924 upon the resumption of the Festivals after the war, but he had to abandon the project after re-staging one act (the second) owing to lack of funds. This year it was the personal generosity of the Chancellor (a very ardent Wagnerian) that made the work possible, and it was also at his suggestion that the important task was entrusted to Professor Roller, for many years a close collaborator of Gustav Mahler and Richard Strauss at the Vienna Opera.

In contrast to Aravantinos's decorations in Berlin and Pasetti's in Munich, Roller's struck one by their almost over-emphasized severity, their monumental quality and their cold, detached autumnal tone. In the first scene, traditional in its general arrangement, he achieved an atmosphere of seclusion

BAYREUTH PRESENTS RE-STAGED PARSIFAL

Roller's Settings Found Severe and Cold; Strauss Modifies Tempi



© A. Pieperhoff, Bayreuth.

from the world by the very skillful use of a peculiarly colorless light thrown on an equally colorless background of mountains and trees. Not even St. Anthony would have met temptation in such a landscape. The moving scenery was merely a variation of the original theme, except that an attempt had been made to throw portions of the scene in relief by means of inflation. The result was questionable. Better a picture-book panorama than a billowing canvas, like a painted tent in the grip of a sou'-wester.

Problem of Temple Scene

The Temple scene, however, was the problem. Roller's designs represented a great room whose invisible dome was supported by gigantic columns resting on gold sockets. Statisticians inform us that there were thirty-four of these pillars, fifty-eight feet in height. From the auditorium their number seemed legion and their proportions colossal. Neither walls nor ceiling were visible, the columns alone suggesting infinite space and height through their massiveness and the irregularity of their arrangement. During this scene the stage was flooded with a shimmering green light that contrasted dramatically with the rich blood-red capes of the knights, but a good deal of the mystic effect was lost through an oppressive feeling of overcrowding and the architectural impossibility of obtaining a full and unobstructed view of the action. The setting undoubtedly possessed a certain grandeur in spite of its disappointing features and it may well be that increased familiarity with it (or a seat in the centre of the auditorium) would conduce to a more favorable verdict.

Klingsor's castle and the garden scene were strictly conventional, though for the first transformation the curtain was dropped, which is contrary both to Wagner's instructions and to previous practice at Bayreuth or other German opera houses.

The twilight vagueness in which the Good Friday scene was cast implied very poignantly that world weariness to which Wagner gives expression in his music, though once again the manner of arriving at this effect was alienating. It was Roller's intention to have the musical drama unfold against a colorless scenic background that would not

Hans Sachs, as Portrayed by Rudolf Bockelmann, (left), and the Fricka of Bayreuth, Sigrid Onegin (below)



When Conductors Meet. Karl Elmendorff (left) Talks Things Over with Richard Strauss



© A. Pieperhoff, Bayreuth.

impinge upon the sensuous or artistic consciousness of the listener, but subtleties such as these are ordinarily lost on the general public.

After the scenery, special interest attached to the first appearance of Helge Roswaenge as Parsifal. Roswaenge is an artist of rare distinction, with a voice of beautiful quality. But it is not robust enough for Wagner. The result therefore was a disappointment from an artistic standpoint as well as a grave injustice to Roswaenge. Herbert Jansen's Amfortas, Ivar Fudresen's Gurnemanz and Marta Fuchs's Kundry were excellent as usual.

Strauss Bows to Tradition

Richard Strauss conducted, but this year he bowed to the traditions of Bayreuth and took the work at a much broader tempo than he did last year. He is said to have had only two rehearsals with the orchestra but the result gave evidence of a more personal approach and the beautiful performance gave one the impression that rehearsing had been thorough and aimed at nothing short of perfection.

The Meistersinger performance differed in no marked degree from that of last year, except that Josef von Manowarda of the Vienna Opera replaced Alexander Kipnis in the role of Pogner. Otherwise it was the ordinary Berlin performance, without, of course, the ultimate finishing touch provided by Furtwängler. Max Lorenz as Stolzing, Maria Müller as Eva, Rudolf Bockelmann as Sachs, Herbert Jansen as Kothner, Eugen Fuchs as Beckmesser and Martin Kremer as David were all in excellent form. Karl Elmendorff con-

ducted with greater circumspection and finesse than is usual with him.

For the Ring, Praetorius had redesigned a number of the settings; for example, the second and third acts of Walküre, the second of Siegfried and the forest scene in Götterdämmerung. The changes were made, it is said, at the suggestion of the Chancellor, and taken as a whole they represented a considerable improvement over the first designs. One of the major innovations in the technical equipment of the theatre was the conversion of the stage into a so-called Klappbühne or folding stage. Through this arrangement, the back stage is considerably lower than that on which the main action takes place, thus giving the effect of greater space and depth. This was ingeniously utilized for the entrance of the Valkyries in the third act of Walküre and added greatly to the illusion of height and distance, in conjunction with the new circular horizon and projections.

There is little new to be said about the Brünnhilde of Frida Leider, the Wotan of Bockelmann, the Siegmund of Franz Völker, the Sieglinde of Maria Müller, the Fricka and Waltraute of Sigrid Onegin, the Siegfried of Lorenz and the Mime of Erich Zimmermann. Their singing was unvaryingly beautiful as was also the splendid playing of the orchestra. Special mention must also be made of the Rheingold Erda, which served to introduce a new Swedish contralto, Carin Carlsson, with a rich voice of great range, and to Kaete Heidersbach's expert work as the Forest Bird in Siegfried.

The Ring cycle heard by this reviewer was conducted by Elmendorff. As usual his work was marked by the skill and assurance born of long familiarity, but all the German critics are agreed in feeling that however much initiative, effort, care or musicianship may be expended on Bayreuth in the future, it will all be in vain unless personal and sentimental considerations are abandoned and the Bayreuth Festival of 1935 placed in the hands of a great conductor.

City of Berne Aids Musicians

BERNE, SWITZERLAND, Sept. 1.—The federal council recently voted the sum of 40,000 francs (approximately \$13,000) for the immediate relief of Swiss musicians who are in need owing to the present financial crisis. The fund will be administered by the Department of the Interior.



Geiringer and
Horowitz, Vienna
Wilhelm Rode as
the Count

Munich Festival Follows Familiar Ways

*Mozart and Wagner Performances
Renew Old Problems as To Casts*

By GERALDINE DE COURCY

MUNICH, Sept. 5.—Economic difficulties, political disturbances and changes in administration are powerless, it seems, to deflect Munich's annual summer Festival from its usual course. As a matter of fact, the city was so full of visitors owing to its proximity to Oberammergau that it was as difficult to obtain accommodations at the hotels as seats at the two theatres, which have had an almost unprecedented attendance.

The program of the Festival was the same as last year—Lohengrin, Tristan, Meistersinger, Parsifal and the Ring at the Prinz Regenten Theatre, and Mozart's Marriage of Figaro, Magic Flute, Don Giovanni, Così fan Tutti and The Escape from the Seraglio at the Residenz, with the permanent ensemble of the National Theatre augmented by Anny Konetzni, Elisabeth Schumann, Wilhelm Rode, Kurt Taucher and Franz Völker as guests. Hans Knappertsbusch was the general music director in charge, as heretofore.

The dearth of good German tenors is now accepted everywhere as a matter of course, but when this dearth shows signs of extending to dramatic sopranos, it begins to be serious. And this was the outstanding impression of the Munich Festival. Outside of Frida Leider, Germany has no Brünnhilde of strictly Wagnerian format who fits by divine right into such an indisputably authentic framework as the Wagnerian performances at the Regenten. And furthermore, there are apparently no legitimate candidates for Mme. Leider's intellectual mantle.

In Munich this year, for example, we had the harrowing experience of listening to three different Brünnhildes in the first Ring cycle: Henny Trundt in Walküre, Anny Konetzni in Siegfried and Margarete Bäumer in Götterdämmerung. Mme. Trundt's voice soars triumphantly over the orchestra and she carefully avoids all over-emphasis, but she is by no means the heroic Wagner-



Trude Heischman, Vienna

Hans Knappertsbusch, General Musical Director of the Munich Festival

ian singer of one's dreams. Mme. Konetzni also has a beautiful voice that is exceptionally powerful, but she seems



A. Sahn, Munich
Luise Willer as Waltraute

to be caught in the unyielding grip of the conventional that shrinks her almost to insignificance when fate throws her (as in Tristan) with an artistic personality of the magnetism and originality of Maria Olszewska. Mme. Bäumer also falls within the classification of the routinized dramatic soprano with the requisite vocal gifts, but the fact remains that there is no one available for the demands of such performances as those at Munich.

This year Munich did not have much better luck with her tenors which included Kurt Taucher (the Tristan), Kurt Rodeck and Julius Pölzer. Of these, Rodeck is unquestionably the most satisfying. His Parsifal was particularly sympathetic. One pleasant encounter was the Sieglinde of Cecälie Reich, a talented young singer who attracted attention when she sang under Klemperer at the Kroll Opera in Berlin several years ago. She has matured greatly in the meantime and sang a

really appealing and lovely Sieglinde. Luise Willer, who next year is to be a member of the German Opera in Berlin, brought the fullness of her incomparable voice and the nobility of her style to Fricka and Waltraute, and Mme. Olszewska reaped new honors for her picturesque Brangäne and an Ortrud that was the incarnation of the diabolic.

Hans Hermann Nissen, who also comes to Berlin next year, gave his familiar portrayals of Sachs, Wotan and Kurvenal, and Ludwig Weber (who is gradually replacing Paul Bender in the latter's roles) sang both King Marke and Gurnemanz with splendid voice and gripping feeling.

One great improvement noted in the performances at the Prinz Regenten was the welcome silence in the orchestra before the beginning of the performance. Such preparations as are necessary are now made outside the aural range of the audience.

All the Mozart performances at the Residenz were similar to those last year, the leading roles being taken as usual by Heinrich Rehkemper, Julius Patzak, Elisabeth Feuge, Nissen, and Mme. Willer.

This summer a new two-tiered revolving stage was installed in the National Theatre, where opera is given during the winter. This new stage, designed by Professor Linnebach, is an iron construction that is raised and lowered hydraulically. The dice-shaped iron framework has two platforms thirty-two feet apart carrying the two revolving stages. A hydraulic power station insures the noiseless operation of the stage. The possibilities are practically unlimited as the individual stages can be set in advance for six to eight scenes above and below in the case of drama, and two to three for opera.



A. Sahn, Munich
Heinrich Rehkemper
as Figaro

BARTERED BRIDE TO OPEN COAST OPERA

Hertz, Pelletier, and Merola to Conduct San Francisco Season—New Works Draw

SAN FRANCISCO, Sept. 10.—The opera schedule has been announced, and it is interesting to note that the "first-timers" are drawing the largest number of mail orders. La Rondine and The Bartered Bride have the largest sale to date, with Otello and Lakmé next.

Following is the schedule of repertoire and casts:

The Bartered Bride, by Smetana, Nov. 14, with Rethberg, Chamlee, Clark, Gruninger, Windheim, Gandolfi, D'Angelo, Howell.

Tosca, by Puccini, Nov. 16, with Lehmann, Borgioli, Gandolfi, Gruninger, Windheim, D'Angelo, Howell.

Carmen, by Bizet, Nov. 17, with Vallin, Chamlee, Clark, Gruninger, Smith, Pinza, Windheim, D'Angelo, Howell.

Manon, by Massenet, Nov. 19, with Bori, Crooks, Gandolfi, Strause, Ferrier, Windheim, D'Angelo, Howell, Simondet.

Madama Butterfly, by Puccini, Nov. 21, with Lehmann, Borgioli, Gruninger, Gandolfi, Windheim, D'Angelo.

Lakmé, by Delibes, Nov. 23, with Hardy, Chamlee, Gandolfi, Clark, Gruninger, Folli, Pinza.

Tannhäuser, by Wagner, Nov. 26, with Rethberg, Melchior, Bonelli, Clark, Windheim, Pinza, Gandolfi, Marlowe, D'Angelo.

La Traviata, by Verdi, Nov. 23, with Bori, Crooks, Bonelli, Badger, Windheim, Gandolfi, D'Angelo, Howell, Albertini.

Faust, by Gounod, Nov. 30, with Vallin, Borgioli, Bonelli, Clark, Gruninger, Pinza, Howell.

La Rondine, by Puccini, Dec. 3, with Bori, Borgioli, Clark, Windheim, Folli, Smith, Strause, Marlowe, D'Angelo, Howell, Frediani.

Otello, by Verdi, Dec. 5, with Rethberg, Melchior, Bonelli, Gruninger, Windheim, D'Angelo, Marlowe.

Mignon, by Thomas, Dec. 7, with Bori, Hardy, Borgioli, Pinza, Clark, Windheim, D'Angelo.

Wilfred Pelletier and Gaetano Merola will conduct the French and Italian repertoire, Alfred Hertz, the German.

MARJORY M. FISHER

Berg's Opera, Lulu, to Be Given First in Orchestral Form at Berlin

BERLIN, Sept. 5.—Alban Berg's new opera, Lulu, after the work by Frank Wedekind, has awakened great interest in Germany. Since Berg does not wish the work to be given in opera form at present, it will first be produced in con-

cert form as a suite in five movements at the State Opera on Nov. 30 under Erich Kleiber.

Venice to Hold Third International Music Festival

VENICE, Sept. 5.—The third biennial International Music Festival will open here on Sept. 8 and continue until Sept. 16, with several operatic evenings, including new works by Antonio Veretti, Vittorio Rieti and Ernst Krenek; three concerts of modern symphonic works, conducted by Issay Dobrowen and several composers who will lead their own works; and a performance of Verdi's Requiem with Tullio Serafin conducting. A review of the festival will appear in a subsequent issue.

Paderewski Prize Composition to Be Chosen by Well-Known Musicians

BOSTON, Sept. 10.—Trustees of the Paderewski Fund for the Encouragement of American Composers announce that Edward Burlingame Hill, head of the Music Division of Harvard College; Sigismund Stojowski, pianist, and Deems Taylor, composer, will serve as judges for a prize of \$1,000 offered for the best work for symphonic orchestra. Works offered in the competition must be received on or before Oct. 1, 1934, by Mrs. Elizabeth C. Allen, Secretary of the Paderewski Fund, 294 Huntington Ave., Boston.

BOSTON ERA CONCERTS

Paul L. Bauguss Conducts West End Orchestra in Weekly Series

BOSTON, Sept. 10.—Paul L. Bauguss, young Houston, Tex., musician, recently made his first appearance as a conductor before a Boston audience at a concert of the West End ERA community orchestra at the Peabody Playhouse on the Boston Esplanade.

The West End orchestra, which Mr. Bauguss organized, will give a series of weekly concerts during the fall and perhaps through the winter. Most of the players are local amateurs. The opening performance, attended by an audience which filled Peabody Playhouse, had for its program Nicolai's Overture to the Merry Wives of Windsor; Schubert's Symphony in B Minor; Luigini's Ballet Egyptien; Bizet's l'Arlesienne Suite, and Delibes's Ballet Sylva.

Mr. Bauguss was graduated from the New England Conservatory of Music, in 1931, and had been employed by a Boston music publishing firm.

Leopold Stokowski Returns

Leopold Stokowski, conductor of the Philadelphia Orchestra, arrived in this country on the Kungsholm on Sept. 8, from a holiday spent in various parts of Europe, including England and Lapland.

BALLAD ART REVIVED AT WHITE TOP FESTIVAL

Audience of 10,000 for Performances of Native Music by Folk Singers, Fiddlers, Banjoists and Bands—More than 200 Participants in Stimulating Contests—Conference Brings Forth New Ideas and Confirms Integrity of Festival—Exhibits of Handcraft Are Interesting

By GEORGE PULLEN JACKSON

MARION, VA., Sept. 10.—More than 200 folk singers, players and dancers from nine states entered the competitions before an audience of 10,000 mountain people and city folk in the fourth annual White Top Folk Festival held near here on Aug. 17 and 18.

Friday was devoted to preliminary contests in banjo playing, fiddling, ballad and folk hymn singing, square and clog dancing. Most numerous were the dancers, with fifty-two competitors. A marked improvement was noted in the quality of their work.

The singers of old ballads, formerly rather diffident about singing their "lonesome tunes" before large crowds, numbered twenty-two, and their songs were on a distinctly higher level, as judged by fidelity to oral tradition in words, tunes, and modality of tunes. The twenty fiddle competitors, too, showed the ancient art in a great variety of tunes and excellence of performance, and the offerings of the banjoists also were of exceptionally high standard.

Mountain bands, usually of three to five players, fiddle, banjo and guitar, were difficult to sort for places in the finals. Some of the twenty competing groups were quickly eliminated, however, by reason of their evident leaning toward what radio listeners now know as "hill-billy" music, in which the folk tradition is caricatured. On Friday night the mountain folk danced the old time figures to relays of bands until early morning.

Contest Winners

Saturday morning's schedule marked the finals in the seven categories. The winners were as follows (all from Virginia except where noted):

Folk hymns: S. F. Russell, Marion, first; the W. E. Alderman group, Galax, second.

Fiddle: Howard Wyatt, Konnarock, first; J. W. Spangler, Meadows of Dan, second.

Banjo: Emory Stroop, Harrisonburg, first; Carl Cruise, Damascus, second.

Ballad singing: John M. Hunt, Marion, first; Abner Keese, Alta Vista, second; Evelyn Jones, St. Peter's-in-the-Mountains, honorable mention; Horton Barker, Chilhowie, special prize.

Square dance: R. W. Mast group, Damascus, first.

Band: C. B. Wohlford band of Marion, first; Spangler brothers of Meadows of Dan, second; Pennsylvania Ramblers, L. L. Holder, manager, Manchester, Pa., honorable mention.

Clog dance: Harve G. Sheets, White Top, first; E. A. Barker, Husk, N. C., second.

Folk authorities and other noted visitors gathered after the special program Saturday afternoon for the folk conference, led by Annabel Morris Buchanan, local composer, co-organizer and director of the festival. A notable feature of the conference was the participation of the mountain people in the talks and discussions on the outlook for



Personalities at the White Top Folk Festival: Front Row, from the Left, Dr. George Pullen Jackson, Author; Winston and Marie Wilkinson, Concert Artists; "Sailor Dad" Hunt, Folk Singer. Second Row: Paul Chancellor, Pottstown, Pa., Mrs. Chancellor; Mellinger Henry, Author; Annabel Morris Buchanan, Director of the Festival; Mrs. Mellinger Henry; Mrs. J. S. Brockenbrough, Piano Teacher, Richmond; Mrs. John Alexander Jardine, Mrs. R. W. Gordon, R. W. Gordon, Folk Authority. Third Row: Alton C. Morris, G. W. Chandler, Jr., Folk Collectors; Charles Wharton Stork, Author; Maurice Matteson; Dr. A. P. Hudson, Folk Authority; Richard Chase, Folk Collector

folklore in America, and problems confronting those who would preserve it from destruction and exploitation.

A Stimulating Conference

R. W. Gordon, writer and folk authority of Washington, D. C., spoke on The Crisis in American Folk Song, stressing the fragility of the art, its always changing nature, the danger that prevailing urbanity might lead to the neglect and ultimate forgetting of folk-song, and an even greater danger inherent in the tendency to burlesque the folk art.

Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, was impressed, she said, by the genuineness and earnestness of the White Top undertakings. She expressed her conviction that those attitudes were necessary as a basis for a musical America, and told of the Federation's enthusiasm in fostering the wider knowledge of, and love for, the folk hymns.

The present writer called attention to the "burial and resurrection" of the religious folk song in America. Council Cruise, folk singer and performer, who has helped with the festival from its start, spoke of the necessity for gaining the friendship and confidence of the mountain people.

Dr. A. P. Hudson of the University of North Carolina, author of Mississippi Folk Lore, approved the appearance of folklore in fiction. Richard Chase of the Institute of Folk Research, Chapel Hill, N. C., collector of folk dances and singing games, commended the "play-party" games for next year's festival. Alton C. Morris, of the University of Florida, reported on the stimulation of folksong interest in that state, and plans for a folk festival. Mrs. Buchanan spoke of the danger in exploiting the folk music and musicians for material gain.

A general discussion of folk drama followed, and the conference closed with the feeling of those present that the great phase of dramatic portrayal

of folk life should be developed, but independently of the actual festival such as at White Top, where the folk tradition, free of all external promptings, is fostered. A resolution was passed expressing regret at the absence of John Powell, noted Virginia composer-pianist and folk authority, who has assisted at previous festivals, but was prevented from attending this year because of illness.

Mrs. Buchanan, who in addition to directing the festival is chairman of the department of American Music and Folk Research of the National Federation of Music Clubs, received commendatory messages from Douglas Kennedy and Maud Karpeles, directors of the English Folk Song and Dance Society, and from Lady Astor and Mrs. Franklin D. Roosevelt.

Exhibitions and Conclusions

Exhibitions of folk handicraft on White Top included an elaborate display of weaving, carving and other traditional folk arts by the pupils at St.

Peter's-in-the-Mountains, an Episcopal school. Other exhibits included hand-woven rugs, quilts, and articles hand-carved from native mountain soap stone.

On Thursday evening, Winston Wilkinson, violinist, and Marie Wilkinson, pianist, were heard in recital here, playing the Bruch G Minor Concerto and the Franck Sonata. Compositions by John Powell and others, based on traditional folk themes, demonstrated the use of some of the folk tunes the audience were to hear at the festival next day.

The significance of the festival was manifold. It was apparent that the deep love of singing, playing and dancing was not restricted by either the age or the sex of those who took part. An affirmative answer was given to the other often-asked question, "Is the American folk music beautiful?" And a definite denial was given by the White Top experiences to cynical and unwarranted doubts as to the innate musicality of the Anglo-Celtic racial composite in America.

CONCERT SERIES CLOSES N. Y. UNIVERSITY SEASON

Choral, Instrumental, and Ensemble Groups Appear under Hollis Dann and Others

The department of music of the School of Education at New York University, under the direction of Dr. Hollis Dann, presented four concerts in the auditorium during the week of Aug. 13, concluding summer music sessions.

The tenth annual choral concert by the department of music education chorus, which opened the series, was conducted by Dr. Dann. Assisting artists were Gertrude Schmidt, soprano; Carroll O'Brien, tenor; Harold Luckstone, baritone; Frank Luker, accompanist, and C. Edward Hausknecht, assistant accompanist. Dr. John Warren Erb directed the performance of the New York University Symphonic Orchestral Society with Engelbert Drenner, oboist; Paul Dahm, clarinetist; and

Simon Kovar, bassoonist, as soloists.

Dr. Edwin Franko Goldman appeared as guest conductor of the band which is under the direction of Arthur H. Brandenburg. Instrumental conferences directed by Mr. Brandenburg, Dr. Erb, Mayhew Lake, O. Luther W. Goodhart and Edmund C. Wall preceded both orchestra and band concerts. A program by small vocal and instrumental ensembles, directed by Dr. Dann, concluded the week's activities. Programs throughout were of stimulating variety and interest. Students from twenty-five states were in attendance at the summer sessions.

Among the soloists scheduled for the Berlin Philharmonic concerts during the 1934-35 season are Cassado, Cortot, Edwin Fischer, Francescatti, Gieseking, Kulenkampff, Elisabeth Rethberg, and Szymanowski.



DEAR MUSICAL AMERICA:

Was I amused the other day at the advertisement in the Sunday papers of the new show with which Max Gordon is to open the Center Theatre (one of the Radio City group) on Sept. 22! After reading that the operetta, *The Great Waltz*, was to be presented by Mr. Gordon, etc., etc., I came upon this amazing line: "Music by Johann Strauss, Sr. & Jr." Now I am sure that the "ad" writer wished to convey the idea that the music was that of Johann Strauss, the famous Viennese Waltz composer, and by his even more famous son, Johann Strauss, who gave us the *Blue Danube*. In German, of course, the two men are distinguished by the forms: Johann Strauss, Vater (Father) and Johann Strauss, Sohn (Son). To render them "Sr." and "Jr." in English, however, strikes me as being the least bit inept. What do you think?

Moreover, I found that a "Strauss orchestra under the direction of etc." is to be heard. To which we might add—Whadya mean "Strauss orchestra"?

That was certainly a gala opening on Sept. 6, when the new picture starring Grace Moore had its New York premiere at the Radio City Music Hall. In *One Night of Love* the American soprano plays and sings the part of Mary Barrett, an American girl who goes to Italy to study for opera, and does it brilliantly, acting and singing with real personal charm. In the picture she is supported by the Italian actor, Tullio Carminati, who came into such prominence a few years ago in the play, *Strictly Dishonorable*. Music fans recognized in the picture, too, an old favorite, formerly a member of the Metropolitan Opera, the Spanish bass, Andres de Seguro, who has made his home in Hollywood for some years and has been seen in pictures from time to time.

Honors were paid Miss Moore by the managing director of the Radio City Music Hall, W. G. Van Schmus, and Condé Nast, the former giving a reception in the studio atop the theatre, the latter a supper and dance at his home in New York. Celebrities from the worlds of the screen, opera, drama and the press gathered to do homage to the talented American prima donna, who in this picture seems to have attained new heights. Brava, Miss Moore!

News comes from the Pacific Coast that another of our outstanding American baritones has entered the movies. This time it's Richard Bonelli, who,

while spending the summer in California, where he won triumphs as soloist three times at the Hollywood Bowl, was engaged to sing the role of Scarpia in the film, which they are making of that once very successful play, *Enter Madame*.

You remember *Enter Madame*, the play in which Gilda Varesi was starred by Brock Pemberton in one of his earliest productions? The charming Elissa Landi is making the picture based on it. When they decided to give it all the authentic touches, they conceived the happy idea of building a sumptuous set, showing Scarpia's apartment, and filmed portions of the latter part of the second act of Puccini's popular opera.

Bonelli was called to sing and act Scarpia to Miss Landi's Floria Tosca, and I have it that the results are excellent. Of course, the fair Elissa is not singing the part; the singing is to be done by an operatic singer, "dubbed in," in picture parlance, to Miss Landi's acting.

Here's another sign that the movie producers realize that opera has possibilities in their field, if treated in a way different from the conventional.

A Parisian musical journal says: "French successes in America are too rare to be let pass unnoticed." Now, I ask you, is this fair? Consider, for instance, the success of the delightful Lily Pons, long unappreciated in her native land. Consider the popularity of the music of Debussy, of Ravel, of Chausson; consider the continued success of Georges Barrère, of Carlos Salzedo, of Alfred Cortot, of Jacques Thibaud. And, in a past era, of Maurice Renaud, of Charles Dalmorès, of Gilbert. Can France match with us on successes of American music or musicians?

It does seem a pity that when America has opened her doors to foreign artists, and not always of first rank and often to the detriment of her own sons and daughters, her generosity should be so little appreciated!

Please don't repeat this story. Or if you do, please don't let anyone know that I told it to you.

A friend of mine who is a pianist decided he needed a new piano, and started on a round of visits to the salesrooms of leading firms, trying one instrument after another. He began, in one instance, with something by Bach, switched to Chopin and dawdled over *Clair de Lune*. Then, as his "fingers wandered idly over the ivory keys," my friend remembered a piece by Mr. Henry Cowell and applied his forearm vigorously to the tone clusters. He was getting along beautifully when a young female attendant approached. "I'm sorry," she said, "but we don't allow people to practice on these pianos."

Many were doubtless disappointed at the shortened season of the Philadelphia Orchestra's summer concerts which closed two weeks, I believe, sooner than they had planned to. The closing deprived the gifted Fabien Sevitzyk of an opportunity to conduct the Philadelphia Orchestra, with which he was formerly associated. His many friends, in and around Philadelphia, have followed with interest his steady rise as a conductor from the first concerts which he gave with the Philadelphia String Simfionetta (which, you recall, was made up of picked string players of Mr. Stokowski's organization), missed hearing him lead his former instrumental colleagues.

Mr. Sevitzyk has been busy again

this summer, having been guest conductor in New York at the special presentation of the *Cleopatra* film at the Paramount Theatre. While in New York, he attended one of the Goldman Band concerts in Central Park and, quite unexpectedly, was invited by Mr. Goldman, when he learned that he was in the audience, to appear on the platform and conduct a number. The nineteen thousand people comprising the crowd that night cheered Mr. Sevitzyk when he finished.

Following his visit to New York, a brief vacation with his wife, Maria Koussevitzky, soprano, was enjoyed at Gloucester, Mass., where they were the guests of Frederick Hall, noted American painter and etcher, and Mrs. Hall, at their estate on Eastern Point.

Percy Grainger has certainly stirred things up in his native Australia, where he has been concertizing this year. It appears that he wrote an article for the *Australian Musical News*, in which he said some things that horrified musicians in his country. A gentleman named L. D. Austin answered Percy in the *Dunedin Evening Star*, and his reply is before me reproduced in the magazine, *Music in New Zealand*, published in Wellington, N. Z.

Knowing Percy since 1915 when he first came to New York and having talked with him many times on a great variety of subjects, including many phases of music, I know that this greatly gifted musician does not deserve the sharp treatment meted out to him by Mr. Austin. Not that Mr. Austin has not written an able article, for he has. But I am wondering whether he realizes how little he has succeeded in getting Percy's viewpoint, and how he has failed to admit that a musician, who has won international recognition, is also entitled to his opinions, just as Mr. Austin is, even if these opinions go counter to generally accepted ones, the latter being the kind which Mr. Austin himself entertains.

Percy never holds average or conventional opinions. He is an unconventional person. Therefore, when he claims that too much attention is paid to the music of Haydn, Mozart, Beethoven and Schubert, and pleads for greater recognition of the music of Delius, praising to the skies the latter's choral work, *The Song of the High Hills*, I, for one, see no reason for Australia and New Zealand to throw up their hands.

Mr. Austin quotes the composer of *Country Gardens* as stating that the music of the early Englishman, William Lawes, is greater than Bach. There I am with Mr. Austin and the "die-hards." But when Mr. Austin is appalled at Percy's maintaining that "modern jazz has unfolded subtleties of chamber orchestration never before known," I must reply that Grainger is right. Combinations and effects have been achieved in jazz instrumentation that are so fanciful, so adroit, so enchanting and so original in conception as to make every fair-minded, seriously trained musician take off his hat. The fact that this is so doesn't make jazz any better than it is. But it does speak volumes for jazz orchestration. The trouble, you know, with jazz is that its instrumentation is so much better than its music!

Grainger is reported to have said that "Beethoven was not a musician of the first rank," but I think there must have been a misunderstanding. Percy loves the best of Beethoven as do the rest of us and has played this master devotedly for many a year. I think I know, too, that it resulted from Percy's having maintained, and rightly, that the

With Pen and Pencil



Moving Picture Studios Are Seeing a Lot of Nelson Eddy These Days. For the Baritone Is Creating the Leading Role in *Naughty Marietta* for M-G-M on the Coast, with Jeannette MacDonald as Co-star. Mr. Eddy Will Not Resume Concert Work Until the Last of the Year

slavish worship of every measure that Beethoven wrote is a thing that ought to be discouraged, a position which he and other free musical souls have proclaimed. Grainger is courageous enough to maintain that not everything Beethoven wrote is first-class. I compliment him on this and for his untrammelled view of musical art and life. He is one of those forward-looking spirits; for this he should be praised, not damned.

He is a willing worshipper at the shrine of great art. But he is not a man who bows to great reputations. We know that Beethoven nodded, as have many of the other greatest ones. Do the conductors of the world play Beethoven's unimportant overtures? Most assuredly not. They allow them to remain unheard, because they know they are unworthy of the master. In so doing they agree with Percy. The only difference is that Percy believes in plain talk and says what he thinks. Three cheers for him and for all who have the courage to speak out.

One of the most charming women of my acquaintance, and I'm happy to say that I have the pleasure of knowing quite a few, told me the other day about a newspaper article she read, which she thought deserved a word from me. Not that the article was of any importance, but it concluded in so devastatingly amusing a manner as to make it unusual. This was the conclusion: "Great love is like grand opera, a thing that only a few can understand and experience." Isn't that delicious? Did I say too much?, inquires your

Mephisto

SIR GEORGE HENSCHEL'S LONG CAREER IS CLOSED

Founder and First Conductor of Boston Symphony Dies in Scotland—Held Place Unique Among Artists of His Era, as Singer, Pianist, Composer and Teacher, as Well as Orchestral Leader

MUSIC lost one of its most picturesque characters, as well as one of its most gifted and versatile artists in the death at Aviemore, Scotland, on Sept. 10, of Sir George Henschel, organizer and first conductor of the Boston Symphony, the London Symphony Concerts and the Scottish Symphony of Glasgow. He was eighty-four. Besides being one of the eminent conductors of his era, he was a composer and a pianist, and noted as a singer and a teacher of singing.

Though it was in Great Britain that he lived most of his mature years and left the greatest impress as a rare musical personality, his pioneering with the Boston orchestra and the memory of his song programs had made of him an almost legendary figure when he returned to these shores four years ago, to take an important part in the Golden Jubilee celebration of the symphonic ensemble he had brought into being. At eighty he surveyed—the while he led—the world-famous and highly perfected band that was the outgrowth of the labor he had begun when he was thirty: a youthful friend of Brahms and Clara Schumann, adventuring in a young world where the art he served was scarcely to be compared with that of his native Germany. Whether there is an orchestra in the Reich to compare with the one he launched is more than doubtful today.

Sir George Henschel was born in Breslau, Feb. 18, 1850. His parents, who were Poles, baptized him Isidor Georg. He had the advantage of very early musical training as at the age of five he was placed with a class of seven other young pianists who were taught to play simultaneously on eight pianos. When nine years old he joined the university choral society in Breslau and sang the solo in a performance of Mendelssohn's motet, *Hear My Prayer*. Three years later, he made his first public performance as a pianist in Berlin. In 1866, his voice having changed and become a deep bass, he appeared as soloist at a concert in Hirschberg. The following year, his parents placed him at the Leipzig Conservatory where he studied piano with Moscheles and harmony with Reinecke and Richter, Götze in singing and Papperitz in organ. Shortly after the initial performance of *Meistersinger* in Munich, it was given in concert form in Leipzig, and Henschel, whose voice had finally become a fine baritone, sang the role of Hans Sachs. On completing his course at Leipzig he went to the Berlin Conservatory studying composition with Kiel and singing with Adolph Schultze.

Won Recognition as Singer

Henschel's parents, however, persuaded him to return to Breslau, but his growing reputation as a singer brought him constant demands for his services. Appearing at the Beethoven Festival in Weimar in 1870, he made such an impression upon Liszt that the latter prevailed upon him to remain

there and appear at the Sunday concerts at Gartnerrei. At one of these, Liszt, Rubinstein, von Bülow, Tausig and the twenty-year-old Henschel appeared upon the same program.

It was, however, his appearance at the Lower Rhine Festival in Cologne in 1874 that firmly established Henschel's reputation as a singer. His success was so great that the following season he was invited to Vienna to sing the principal part in Bach's *St. Matthew Passion*, conducted by

a solo, then came a symphony, a lighter work, another solo and a lively piece at the close. At the first concert, Annie Louise Cary sang an aria from Gluck's *Orfeo* and one from Bruch's *Odysseus*. The overture was, appropriately enough, Beethoven's *Dedication of the House*.

Henschel was assailed on all sides for his untraditional tempi, unorthodox interpretations and unheard-of seating of the orchestra. After the fashion of the day, lampoons appeared in the papers. Henschel bore all this with equanimity, regarding it



Sir George Henschel at the Height of His Career and at the Age of Eighty When He Returned to Conduct an Anniversary Concert of the Boston Symphony

as so much free advertisement. That he was right, was proved by the fact that the more he was lampooned, the larger the audiences grew.

Incredible as it may seem, it was his championship of Brahms and the frequency with which the works of that master appeared in Henschel's programs that was the main source of disagreement. One reviewer went so far as to say he would not even sleep in a room with a Brahms score!

After three seasons during which Henschel established the Boston Symphony upon a firm basis, he returned to Europe. It is said that many of his European friends, including Brahms and Clara Schumann, had protested against his protracted absence in America.

On his return to England, in 1884, with the experience gained in Boston, he established the London Symphony Concerts, which he conducted for eleven years. He also succeeded Jenny Lind as teacher of singing at the Royal College of Music. He composed a large number of works (those published reach the opus number of 60) in practically every form. There were a *Stabat Mater*, an opera and an operetta among them. His songs were especially well thought of by Brahms. He and his wife found time to tour in joint recitals, often referred to as of the highest excellence. In 1891, he founded the Scottish Symphony at Glasgow, and conducted it for four years.

One of Henschel's interesting appearances as a singer was in his opera, *Nubia*, at the Court Theatre in Dresden, Dec. 9, 1899. Karl Perren, who was singing one of the principal roles, was taken sick before the second performance, and Henschel stepped in and sang the role.

In 1901, Henschel and his wife made an extended tour of the United States in joint recitals. They achieved popularity wherever they appeared. One of the significant features of these recitals was that Henschel played the accompaniments, sometimes very difficult ones, from memory throughout. This included duets when he not only played but sang the baritone parts as well, and his own solos and those of his wife. Mrs. Henschel died shortly after their return to England and he retired from public life entirely making his home in Aviemore. In 1907, he married Amy Louis, a pupil from New York, and returned to the concert platform both in England and on the Continent. In 1914, he gave a farewell recital in London but continued to accept oc-

Return to America to Take Part in Boston Jubilee Was Historic Event—Led Replica of First Program—Was Friend of Brahms, Who Praised His Songs, and of Liszt and Clara Schumann

casional conducting engagements. He was knighted by the British sovereign that same year. He had been naturalized as a British subject in 1890.

His Return to Boston

When the fiftieth year of the Boston Symphony was reached in 1930, it was obvious that the presence of Sir George was required to mark the occasion, and he crossed the Atlantic to conduct once more the famous orchestra he had founded. He led a concert on Oct. 11, repeating his first program of fifty years before with the exception of the concluding work, Weber's *Festival Overture*, for which he substituted Wagner's *Meistersinger Overture*. The program began, as did that of 1881, with the Beethoven *Dedication of the House* and included, as the earlier one did, a Haydn *Symphony in B Flat* and the ballet music from Schubert's *Rosamunde*. Margaret Matzenauer came from California especially to sing the arias which Annie Louise Cary had sung at the original concert.

In speaking of this concert, *MUSICAL AMERICA*'s Boston correspondent said: "Sir George at eighty-one conducts with a firmness and an authority that many a conductor in his fifties or sixties (leaving the seventies out of account entirely) might envy." In the same issue Elizabeth Gilbert wrote an interesting article upon Sir George and his retrospect as well as the early days of the Boston Symphony.

After his return to England, he continued to teach and also made some records of Schubert lieder which are said to be remarkable. He is survived by his second wife; their daughter, Elizabeth, and Mrs. W. Onslow Ford, his daughter by his first wife, who, as Helen Henschel, made a name for herself as a recital singer. One of her successes was as soloist in the *Requiem* which he wrote in memory of her mother and which was first given in Boston in 1903.

A Many-Sided Art

The art of Henschel was so many-sided that a just estimate of it presents difficulties. His greatest eminence was as an interpreter of vocal music, especially German Lieder and art songs. His knowledge of musical literature was seemingly endless and his ability as a program-maker both for orchestral concerts and songs recitals, that of an artist of individuality and taste. This did not mean that he was in any way pedantic or confined to the traditional masterpieces. On the contrary, his song programs invariably included numerous works by contemporaneous composers, and many of these were in lighter vein than the standard works which also formed a large part of the programs.

His friendship with Brahms, which lasted until the latter's death and which he embodied in his book, "Personal Recollections of Johannes Brahms," undoubtedly had a deep and lasting effect upon his musical taste as well as upon his compositions. The letters that passed between the two, many of which are embodied in the book, show the deep mutual respect that existed between them.

There is no musician at the present time who corresponds with Henschel. There are more universally celebrated conductors, but none of them could give the song recitals he gave. There are singers with more remarkable voices, but not many of them have his interpretative ability, and certainly none of them could launch or lead a second Boston Symphony. It is to be doubted if any of them could play the accompaniments for an entire joint recital without notes, or could publish sixty works, including operas, choral works, songs, chamber music and anthems.

JOHN ALAN HAUGHTON

Given Free Hand in Boston

Col. Higginson, a wealthy banker, was dissatisfied with the quality of concerts being given in Boston and, on hearing Henschel conduct a work of his own with the Harvard Musical Society, was deeply impressed with his musicianship. He offered him carte blanche if he would remain in Boston and organize a symphony orchestra. Henschel accepted, and the Boston Symphony was the result.

The first concert was given on Saturday evening, Oct. 22, 1881. The occasion was unique in several ways. Saturday night had previously, according to the Puritan idea, been considered more or less sacred as being already part of Sunday and there had been few concerts on that evening. The form of the program was unusual for the time. Henschel, as was later his custom, began with an overture, followed this with

Open-Air Opera Innovation Delights Italians

Touring Company Visits Many Towns — Symphonic Concerts Given at Milan—Cremona Stages Ponchielli Centenary Festival under Serafin—Respighi Makes New Version of Monteverdi's Orfeo, to Be Given at La Scala—Rome and Florence to Hear Another Adaptation of Famous Opera

By ANNA WRIGHT

VENICE, Sept. 5.—We are now seasonally obsessed by the open-air opera craze. Once upon a summer it was only in the gigantic Arena at Verona that we could thrill to Tosca or Andrea Chenier with only the stars over our heads. This year, one town after another offers us opera in the open. Pola, that archeologist's joy, has adapted the Roman amphitheatre for Tosca, with Beniamino Gigli, and for Lohengrin, with Parmigiani. Roman remains not being imperative, Florence gave music lovers a fine presentation of Tosca and of Norma on the wide-open Piazza dei Signori which literally held thousands of spectators. These Florentine performances were offered by the Carro di Tespi Lyrico, an operatic touring company subsidized entirely by government funds, traveling all over the peninsula with its own scenery, undertaking one night stands, performing in the open, not depending solely on



Tullio Serafin, as the Cartoonist Ricardo M. Aleman Sees the Noted Italian Conductor

the drawing power of well-known operatic names, though hitching its wagon to a good many operatic stars. Edoardo Vitale, of the San Carlo in Naples, is the conductor, and the repertoire includes Tosca, Madama Butterfly, Norma and Rigoletto.

Rome gave them a welcome, having mobilized an army of carpenters to build a wooden amphitheatre in one of the leafiest of its parks, with a 4,000 seating capacity. It speaks well for the performance of Norma that hundreds of spectators were turned away. Milan has no suitable Roman remains, nor an available historical piazza but it has not been deprived of the present vogue. Sheltered by the thick foliage of the park which surrounds the Palazzo dell'

Arte, an attractive concert space has been created. Symphonic concerts directed by Edoardo Guarnieri (the nephew of Antonio Guarnieri, the conductor), Benvenuti, and Sabini have attracted large audiences. One entirely operatic concert, including the second act of Andrea Chenier and the third act of Carmen under the masterly direction of Ferruccio Calusio had such a success that a demand for additional seats was made and the willing management complied.

Cremona is a name which means nothing to seekers after Roman theatres. It has a lovely pink brick Piazza del Comune which never was meant for stage performances. Art lovers shudder to read of the open-air opera evenings that have lately taken place there, and music lovers who associate the name of Cremona with the birth of Italy's greatest musician (Claudio Monteverdi) stand aghast that the Cremonese festivities have centred on Amilcare Ponchielli. Mussolini sent a special Ponchiellian centenary message, politicians attended the performances of Gioconda and Il Figlio Prodigo (The Prodigal Son), Ponchielli's sons donated Ponchielli's pianoforte to the town, special cheap railroad tickets were offered to induce the musical world to attend the season, the direction was entrusted to our finest conductor, Tullio Serafin, and the Scala formally announced that the first performance of the winter season would be that little known opera of The Prodigal Son!

However there must be latent some kind of remorse and some desire to atone for Cremona's forgetfulness of

her truly great and truly deserving son, because we have an epidemic now of promised performances of the divine Claudio's Orfeo. Respighi is preparing a new version of Orfeo and the Scala is to stage it this coming season.

Tullio Serafin, now chief conductor and artistic director of the Teatro Reale dell'Opera in Rome, will give Orfeo as the first night attraction there, with a libretto modernized by Arturo Rossato and new orchestration by Giacomo Benvenuti. This same version will be the great attraction of the Florence Musical Festival next May (Maggio Fiorentino) but in order to make it even more up to date it will be given in the open air in the Boboli Gardens with Max Reinhardt to stage it. It seems as if very little would remain of Monteverdi's original intention. No doubt, before long other composers will try their hands at altering and modernizing this masterpiece, which in its own natural form is a magnificent piece of art. Fourteen years ago a Venetian composer brought out an edition of Orfeo, without resorting to retouching or remodeling.

Frank Huntington Beebe Fellowships Awarded in Boston

BOSTON, Sept. 10.—The trustees of the Frank Huntington Beebe Fund for Musicians announce the following fellowships, for the period ending September, 1935: To Lucille Monaghan, a graduate of the New England Conservatory, for the study of piano and composition; to Esther Jones for the study of organ and for musical research.

The trustees are Sylvester Brown, Frederick S. Converse, Wallace Goodrich and Walter R. Spalding.

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Toppo

New North Shore Festival Opens Auspiciously

Latest Link in American Choral and Festival Alliance Envisioned by Mrs. William Arms Fisher—Boston ERA Orchestra and Choral Groups Applauded by Thousands—Artistry of Emma Redell Acclaimed

[Special Correspondence to MUSICAL AMERICA]

GLoucester, Mass., Sept. 10—The forging of another link in the wide-spread plan of the American Choral and Festival Alliance to create festivals of music and dance throughout this country was accomplished this evening, when the second concert of the First Cape Ann-North Shore Music Festival closed with The Star Spangled Banner by the massed chorus and orchestra, with the entire audience standing and joining in making the occasion a not-to-be forgotten one.

To Mrs. William Arms Fisher, founder and president of the American Choral and Festival Alliance, who envisioned this festival, goes the credit,

which she graciously shared in her address with all those who have co-operated with her to make the event possible. Mrs. Fisher, whose summer home is at Rockport, and who knows the beauties of the North Shore and Cape Ann, has felt for some time that such a festival might be organized. Over long months



© Bachrach
Arthur B. Keene, Who Conducted the Massed Singers, as Well as the Choral Societies of Gloucester and Rockport

of planning she has labored with her helpers to arrange the countless details that go to make possible a two-day festival.

This lovely city was chosen as the festival scene, offering its beautiful Stage Fort Park, an ideal spot for outdoor musical activities. Choral societies of Boston, Rockport, Lynn, Salem, Beverly, Manchester, Boxford, Portsmouth and this city were put into rehearsal. Mrs. Fisher consulted with dance groups, which were seen this evening. The decoration and lighting were contributed by the city electrician and the fire department of Gloucester, a very fine achievement, with the Stars and Stripes, beautifully illuminated with floodlights waving in the breeze, placed at the top of Tablet Rock.

Dr. George H. Newell, mayor of Gloucester, made the opening address of welcome last evening. He has acted as honorary chairman of the festival and has given his approval and wholehearted assistance during the months of preparation. He introduced Mrs. Fisher, who was likewise given a hearty welcome by the thousands who gathered in the boxes and seats which were roped off in the park, as well as the large hillside audience in automobiles and hundreds who stood to hear the concert. Mrs. Fisher pointed out that the festival was not to be regarded only as entertainment, but also as a great event in the development of this country's culture. She said: "We wish to make song and music festivals the great American sport."

During the intermission, when she again spoke, this time asking those who comprised what she referred to as the "hillside symphony" and the "limousine gallery" who were listening to the concert gratis, to do their part when a group of young ladies passed among them for contributions. Mrs. Fisher introduced A. Walter Kramer, editor of MUSICAL AMERICA, who was attending the festival with his wife, as guests of Mr. and Mrs. Reginald Bradlee, of Brier Neck, Gloucester, requesting him to come to the platform and speak. Mr. Kramer



Clinedinst
Mrs. William Arms Fisher, Who Organized the Festival, Which is Part of the American Choral and Festival Alliance, of Which She is President and Founder

made a brief address in which he told of his pleasure at being present when a festival was being born, his first experience of the kind, despite his many years of attendance at festivals in many parts of the country.

Boston ERA Orchestra Plays

The Boston ERA Symphony Orchestra, Will Dodge, conductor, played works by Massenet, Strauss, Gershwin, Delibes and Rachmaninoff and assisted the massed chorus in Gounod's Unfold, Ye Portals, Kremser's Prayer of Thanksgiving, the Sanctus from Gounod's St. Cecilia Mass, with Roy Radcliffe, tenor, as soloist and the Hallelujah Chorus from The Messiah. Incidental solos were admirably sung by Ruth Everett Brown, soprano.

To Arthur B. Keene, one of the most active of New England's choral conductors, much praise must be given for his conducting of the united choruses and the individual units of this city, Rockport and the group known as the North Shore Festival Chorus. His hearty enthusiasm and real leadership obtained excellent results. The accompanists for the choral numbers done with piano were Mrs. Hannah Randall Grover, Lucasta Boynton, G. Allyn Brown and Mrs. Arthur B. Keene. The Boxford Oratorio Society sang Hosmer's Columbus under its own conductor, Horace N. Killam.

Two bright spots in the evening were the appearances as soloist of Emma Redell, soprano, formerly of the Chicago Opera, who sang with genuine artistry and brilliant quality arias from Tannhäuser, Tosca and Cavalleria Rusticana with the orchestra. She was received with acclaim, scoring her biggest success in Vissi d'Arte from Tosca. In Brünnhilde's Battle Cry from Die Walküre she had the cooperation at the piano of George B. Stevens.

Tonight's program offered some of the same choral numbers as on the opening evening, again enjoyed by a large audience. Miss Redell scored in Wagnerian numbers and a group of songs in English by Horsman, Woodman, Wishaw and Beach. Edmund Bradley, concert dancer, was applauded in a group of solo dances with G. Allyn Brown, accompanist, and there was Italian folk dancing by native groups, directed by William Federico—a peasant and fiesta dance and the Tarantella,

accompanied by violin, clarinet and guitars. There were also Ukrainian folk dances, directed by the Rev. Father Joseph Zelechivsky and the Sword Dance, danced by Ivan Zelechivsky, who has danced at the Chicago Fair. The dances, both Italian and Ukrainian, were applauded to the echo.



Apeda
Emma Redell, Soprano, Who Was the Featured Soloist of the First Cape Ann-North Shore Festival

Interesting was the singing of the American Legion Glee Club of Boston, Countess Elektra Rosanska, conductor, with Harold Chapmann, accompanist, of Strauss's Blue Danube and Huhn's Invictus. As an encore Pasternack's Taps was impressively interpreted.

Of great beauty was the singing of the Portuguese St. Anthony's Orpheon of Greater Boston, the Rev. Father José S. de Avila, conductor, in a group of folk songs of their native land. Father Avila, who hails from the Azores, won a well deserved success for his choir's artistic performances. The Gloucester American Legion Band was also heard after the singing of the Kremser, Gounod, Handel group, first given the evening before.

On both evenings the audiences were large, numbering thousands who had come from many places on the North Shore and who manifested their wholehearted enjoyment of the first music and dance festival in this section of the country. After such an auspicious inaugural, those who worked with might and main to make an event of true worth, may look forward to 1935 with optimism. There can be little doubt that there will be even greater interest and co-operation by native and summer residents during the months to come to make next summer's festival a thrilling success. With this year's festival Mrs. Fisher showed that it could be done.

M. R. D. G. B.

Frieda Peycke Marries George Tandy Holman

ALTADENA, CALIF., Sept. 10.—Frieda Peycke, song composer, was married, Aug. 16, to George Tandy Holman of Glendale, in the home of her brother, Francis L. Peycke. Mr. and Mrs. Holman will reside in Beverly Hills.

Jesus Maria Sanroma Marries

Boston, Sept. 10.—Jesus Maria Sanroma, well-known concert pianist and member of the Boston Symphony, recently married Marie Mercedes Pasarell, daughter of Mr. and Mrs. Nathaniel Pasarell of San Juan, Porto Rico. Mr. and Mrs. Sanroma will reside in Brookline, Mass. G. M. S.

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COLUMBUS ARTISTS MAKE APPEARANCES

Trovatore Is Produced—Concerts Presented at Ohio State University

COLUMBUS, Sept. 10.—The Columbus Civic Opera Company, Marta Wittkowska, director, produced *Il Trovatore* recently in Memorial Hall. The orchestra was led by Eugene Weigel, conductor of the Ohio State University Orchestra. Mme. Wittkowska appeared as Azucena, others in the cast being Ellis Hopkins Selby, Blair Stewart, Harold Imhoff, Belford Cheadle, Helen Stevenson, Harold Matthews and Donald Leach.

Among events at Ohio State University was an Indian program by Princess Te Ata. Members of Chi Chapter of Delta Omicron and Beta Xi Chapter of Phi Mu Alpha collaborated in a concert in Pomerene Hall. The program contained an entertaining Scherzo for six clarinets by Clare Grundman, a student in the university's department of music; a Sonata for flute and piano by Walter Piston; and works by Mozart, Caplet and Debussy.

New Symphony President

Mrs. B. Gwynne Huntington has resigned as president of the Symphony Club. She is succeeded by Mrs. Frederick Miller. Mrs. Henry Nelson Rose is chairman, and Webster Huntington, treasurer. Other board members are Mrs. S. P. Bush, Mrs. Eugene Gray, Mrs. Jonas McCune, Mrs. Glen Mohler and Mrs. Stanley Crooks. Plans for next season include concerts by the Boston Symphony and the Cleveland Orchestra.

Sara Reynard has been elected president of the Columbus Music Teachers' Association.

ROSWITHA CRANSTON SMITH

PHILADELPHIA PROJECT PROVES OF HIGH VALUE

Organization Provides Employment for Many and Gives Free Con- certs for Thousands

PHILADELPHIA, Sept. 10.—The record of the Philadelphia L. W. D. (Local Works Division) Musicians' Project, organized last February and administered by David Dubinsky, is one of successful achievement, not only in providing employment for 250 persons, but also in providing music for thousands. The units include a symphony orchestra, a little symphony orchestra, two concert bands, and two dance bands.

Eighty-five proficient players constitute the symphony orchestra, known as the City Symphony Orchestra. Under the baton of Dr. Thaddeus Rich, former assistant conductor of the Philadelphia Orchestra, the organization has attained a consistently high quality. More than fifty concerts have been given. Programs have included not only the standard repertoire, but many novelties as well. The orchestra is fortunate in having the use of the Edwin A. Fleisher collection of more than 6500 scores. By this means it has been able to give the first performance anywhere of Ippolitoff-Ivanoff's *Episodes in the Life of Schubert* as well as first local performances of numerous works. Works by local composers have also been presented, and opportunity provided for competent local artists to appear as soloists. Audiences have been

large and since the inception of the outdoor concerts in the grand court of the Art Museum there has been a notable increase in attendance, the average being between 3000 and 4000.

An important feature is the educational work through the concerts given in the city schools, the auditoriums in various educational institutions being used for both school and public concerts in all parts of the city. There is also a regular weekly broadcast over a local station.

The Little Symphony Orchestra numbering thirty men has given over seventy concerts, largely in schools and public institutions, the programs including lighter classics. This group also gives a regular weekly radio concert. The two concert bands number fifty each, sometimes combining for a joint concert, and the two dance bands play at public functions, and regularly at various recreation centres. More than 500 performances by the different units have been heard by audiences estimated at 250,000.

The project is fortunate to have in Mr. Dubinsky an administrator who is not only a thoroughly competent musician, but a practical organizer as well.



Claudia Muzio on Ship-board, Returning from a Successful Season at the Colon Opera in Buenos Aires, Where She Sang in Respighi's *La Fiamma*, with the Composer Conducting. She also Appeared in Catalani's *Loreley* and in Puccini's *Manon Lescaut* in the Argentine Capital

Muzio Scores in Colon

Opera Production of

Respighi's *La Fiamma*

BUENOS AIRES, Sept. 1.—Claudia Muzio recently scored a brilliant success at the Colon Opera in Respighi's *La Fiamma* (The Flame), conducted by the composer, and also in Catalani's *Loreley* and Puccini's *Manon Lescaut*, winning warm praise from both audiences and the critics of the Argentine press.

It was in *Loreley* that Miss Muzio made her Buenos Aires debut in 1919, singing the title role. Since then, she has frequently been heard here in this role and her interpretation has grown into one of outstanding artistic excellence. The conductor was Franco Paolantonio.

In *La Fiamma*, Miss Muzio appeared as Silvana, the Tetrarch's wife, and her performance was generally described as a masterpiece dramatically and vocally, while her impersonation of the heroine in *Manon Lescaut* was acclaimed for its convincing realism. In the latter she shared honors with Ren   Maison, tenor, who sang Des Grieux.

To my dear teacher and friend William Brady,
with all my gratitude.

GRETE STUECKGOLD
Soprano, Metropolitan Opera



Apeda



Carlo Edwards

To Mr. Brady, with all the love and devotion of his ever grateful pupil.

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Mrs. Mary Mooney, Secretary

The Savoyards of 1934 Restore the Faith of the G & S Fan

*When everyone is somebody,
Then no one's anybody!*

THIS jot of Gilbertian wisdom, given its new whisk of currency in the D'Oyly Carte Company's performances of *The Gondoliers* during the first week of its engagement at the Martin Beck Theatre—beginning Sept. 3—can be taken to heart by the G & S fans now rhapsodizing over the presence of the Savoyards of London in New York.

Plentiful experience with well-intentioned American performances that have missed the spirit or violated the letter, chiefly by reason of over-emphasis and lack of restraint, though frequently enough by downright clowning, has caused many a devotee of Gilbert and Sullivan in this country to lament his lot. But just suppose, by way of returning to the quotation above, that all the performances he has seen of *Mikado*, *Pirates of Penzance*, *Pinafore* and *Patience* had been precisely what they should have been—all, indeed, that the opening performance of *The Gondoliers* by the D'Oyly Carte company was on Labor Day—where, then, would his joy have been in this performance?

If no one violated the traditions, what would be the jubilation when, at long last, they were faithfully preserved? If no one clowning the action and converted the most keen-edged literary satire into the bluntest circus foolery, how could exhilaration result from a patrician way of posing even a pun? Much of the delight of the D'Oyly Carte performances is in their realization of what has been deficient in less exacting performances. To have "somebodies" in Gilbert and Sullivan, as elsewhere, there has had to be a plentiful supply of—well, perhaps "nobodies" is too strong a word!

Beyond cavil—or, again to quote the *Gondoliers*, "the probable, possible shadow of doubt"—this company is, collectively, a "somebody." And it is collectively, rather than as individuals, that the D'Oyly Carteans most warm the cockles of the heart. There are no unusual voices, just adequate ones; no dominating personalities, only engaging ones; no ravishing beauties, just fresh and comely English faces; no star comedians, just droll fellows who act and speak their Gilbertese with a circumspect conviction that needs no hammer and no tongs.

Original Savor Preserved

As disclosed to Manhattan, The *Gondoliers*, and afterward the *Pirates of Penzance* and *Iolanthe*, were models of balance and proportion as between principals, and principals and chorus, with the groupings animated and graceful of line, and none of that straying into forced stylization that has spelled disaster for those who have sought to "modernize" what forever must remain mid-Victorian. If there is one lesson more than another which the English company brings home to American producers, aside from that of sticking to the letter of the text, it is this one as to the staging: Do what Gilbert and Sullivan asked the producer to do. If possible, do it better, but do it—not something else. The operas must preserve the savor of their times. They cannot be turned topsy turvy in the staging to conform to some transient fad of our own day, any more than the music of a Gershwin or a Kern can be substituted for that of Sullivan, unless Gilbert, too, is to be tossed overboard.



With the Doyly Carte Company in *The Gondoliers*. At the Left, Sydney Granville as the Grand Inquisitor; and, centre, Leslie Rands and Marjorie Eyre in Gilbertian Communion. The Grand Dame above is the Duchess of Plaza-Toro, Sung by Dorothy Gill

Stage Photo

WHEN A MERRY MAIDEN MARRIES—IN THE VICTORIAN SORT OF SONG

The D'Oyly Carte settings are none the less attractive for conforming, in essentials, to what would have been scenically sensible and tasteful in the days when *Iolanthe*, *Pirates of Penzance* and *Gondoliers* were new. The same may be said of the costuming, which is luxurious without being grotesque or overly mannered—let those afflicted with stylitis bewail that, as they will!

And what is the patent of rightness held by this company? It is the London original, about two generations removed and renewed. The personnel, of course, has changed many times since the first Savoy days, but the organization, to all intents and purposes, is the same. Rupert D'Oyly Carte, its present head, is the son of Richard D'Oyly Carte, who is credited with having brought William Gilbert and Arthur Sullivan together for their first collaboration. The father's control of the company lasted from the mid-seventies to 1901, when he died and his widow and son took up the banner. The widow died in 1913 and since then the son has carried on. The company's Gilbert and Sullivan history goes back even beyond the Savoy days, which began with *Patience* in 1881 to *Trial by Jury*, which was produced at the Royalty Theatre in 1875. In recent years it has spent most of its time in the provinces—about 48 weeks a year—and has also visited the Colonies. But at least once in three years, it has had a London season at the remodeled Savoy, after a period when it was compelled to use other theatres. The London director, J. M. Gore, has been with the organization since 1883, and was a G & S votarist long before that.

No wonder, then, that this company preserves the letter and the spirit, the while it is the custodian of the original texts and scores—and, what is not to be overlooked, the original orchestration. How many of those who have flocked to Gilbert and Sullivan performances in this country realize that

instead of Sullivan's scoring they have heard—perhaps invariably—various pirated versions, the instrumentation that obscure hacks of the 1870's and 80's made from the piano scores!

The Original Orchestration

One of the pleasures, therefore, of the performances at the Martin Beck has been that of hearing the scoring as Sullivan prepared it, with woodwinds tracing arabesques the arrangers did not know how to handle. This has been the more enjoyable because of an excellent orchestra conducted with authority and decision by Isadore Godfrey. The difference between the G & S we have known in the recent past and that the Londoners have brought to us began in the pit. Tradition was on its toes, with Mr. Godfrey's first beat for the *Gondoliers*—and tradition can be very lively when it goes out on such a lark!

Perhaps even the authentic Sullivan scoring is a bit thin for modern ears; but it is always to be remembered that Gilbert's words must be understood, that light opera voices are light voices and that to augment the instrumentation would be to run the risk of obscuring the text—which Sullivan knew better than to do. The orchestra at the Martin Beck was recruited in this country; it meets every requirement, save that of a slight insufficiency in the relative weight of the strings. A few more violins might result in a recognizable improvement.

Merits of the Principals

The temptation to deal in extenso with the good points of the principals must be resisted. To repeat, they are not grand opera stars with notable voices. But Muriel Dickson, who sang *Gianetta* in *Gondoliers*, managed a musical soprano with no little charm; and Kathleen Frances, the *Mabel* of *Pirates of Penzance*, ascended neatly to her high notes, the while she shaped her melodies with sympathy and skill. There were good male voices, too, in

the baritone of Leslie Rands, the Giuseppe of *Gondoliers*, and the bass-baritone of Darrell Fancourt, the King of the *Penzance Pirates*. The company lacks a first-rate tenor, even as operetta tenors go, but Derek Oldham sings with style and has a prepossessing way of doing it. Of the Grand Inquisitor and the Police Sergeant of Sydney Granville, with little to suggest that the same man was identified with both roles, it must be said that they were about all the most exacting G & S fan could ask, not only as to deft projection of the spoken lines and the song-patter, but skillful depiction of character and singing of resonance and skill. The voice is one of the most appetizing in an array of likeable ones. Martin Green, the one member of the cast inclined at times to go "musical comedy" in the quest of laughs, was none the less a comedian of distinction when he chose to be, as happily was the case through most of his impersonations of the Duke of Plaza Toro and Major General Stanley. With Fancourt and John Dean, he contributed his full share to a thoroughly delightful performance of *Cox and Box*, given as a curtain raiser to *Pirates of Penzance*.

Not to name the entire personnel—so even is the merit of its members—a final and emphatic word must be said for Dorothy Gill; in the *Gondoliers* the most regal Duchess of many a day—to see her achieve the "cheese" in the courtly business of the *Gavotte* was of itself a delight; in the *Pirates*, a Little Ruth able to hold her own with any and all of the crew. If a choice had to be made, the reviewer would divide between her and Granville the palm for personality.

At this writing, *Pinafore*, *Trial by Jury*, *Mikado*, *Yeoman of the Guard*, *Ruddigore*, *Patience* and *Princess Ida* are still in store, each with its surprises, like that of the chorus in the *Pirates* which audiences are forever discovering as "The Gang's all here."

OSCAR THOMPSON

National Association of Organists Meets in Worcester

Twenty-seventh Convention Marks Last Before Merger with American Guild of Organists—Eminent Musicians Make Addresses and Excellent Programs Are Heard—Elect Officers for Ensuing Year

WORCESTER, Mass., Sept. 14.—Sessions of the twenty-seventh annual convention of the National Association of Organists, begun on Sept. 10, reached a climax tonight in a banquet at the Hotel Bancroft. The event held an element of farewell, as the association has voted to merge on Jan. 1 with the American Guild of Organists. Dr. William C. Carl, president of the N.A.O., was toastmaster.

Worcester, in addition to throwing open its Municipal Auditorium and many fine churches, took especial pleasure in concocting an all-Worcester program in which the chorus, orchestra, violin soloist and direction all exemplified Worcester talent and initiative. This city's hospitality reached a peak of expression in the gala concert given in the auditorium last night by the Festival chorus of 400, Albert Stoessel, conductor, assisted by the Worcester Philharmonic Orchestral Society, Albert W. Wassell, conductor, and these soloists: Alice Erickson, violinist; Charles M. Courboin and George William Volkel, organists; Mrs. J. Vernon Butler, accompanist; and Walter Howe, organist and associate conductor. The chorus generously contributed pre-Festival performances of three extracts from its 1934 program, and repeated among works of recent years, Walter Howe's stirring and wholly admirable Magnificat. The orchestra acquitted itself admirably in works of Mozart and Beethoven and in the role of accompanist for the chorus. The audience attracted by this concert smacked of Festival dimensions, both in numbers and enthusiasm.

Other sessions of the convention afforded an opportunity to hear these fine instruments, The Moller organ of Old



Some of the Officers of the National Association of Organists in Convention in Worcester, Mass. Front Row, Left to Right, Herbert S. Sammond, Member of the Executive Committee; Helen C. Reichard, Secretary; Dr. William C. Carl, President, and Jane Whittemore, Member of Executive Committee. Second Row: George W. Volkel, Treasurer; Henry H. Dunklee, Chairman of Executive Committee; and Emerson L. Richards, Vice-President

South Church, the Estey organ of Trowbridge Memorial M. E. Church, the Kimball organ in the Auditorium, the Skinner organ in All Saints Church, and the Cassavant organ in the First Unitarian Church. The organists giving these recitals included Andrew Tietjen, Willard Irving Nevins, Edwin Arthur Kraft, William Self, Hugh Porter, Charlotte Lockwood, Clarence Watters, Franklyn Glynn and E. Power Biggs.

A particularly charming program of

chamber music was given on Wednesday morning at the Worcester Art Museum by Albert Stoessel, violinist, and Edna Stoessel-Saltmarsh, pianist. Two sonatas were given, the Brahms in D Minor and the Debussy in G, and Five Pieces by Mr. Stoessel, Preambulum, Falling Leaves, Nodding Mandarins, Threnody, and Flitting Bats.

The choir of the First Church of Boston, William Zeuch, director, gave a glorious historical program of sacred music on Wednesday evening in All

Saints church, the compositions ranging from unknown fifteenth century sources up to the 148th Psalm of Holst.

Lecturers and their subjects were as follows: Richard H. Ranger, Electrical Tones for Pipe Organs; Herbert Staveley Sammond, Sacred Music of the Tudor Period; Hugh Ross, Palestrina—His Value for Us Today; A. Walter Kramer, The Organist's Greater Usefulness to His Community; Alfred Whitehead, representing the Canadian College of Organists, Present Day Church Music; Harold Vincent Milligan, Pioneers of American Music, with illustrations sung by Mabel Anderson Pearson of Worcester; G. Donald Harrison, The Latest Improvements in Organ Construction. Harry T. Burleigh contributed a tremendously interesting lecture-recital on The Negro Spiritual, with sixteen illustrations.

Association Elects Officers

At the election of officers on Friday morning, all those previously holding office were re-elected except Clarence Mader, one of the vice-presidents, who was replaced by Mrs. Howard S. Shepard. All terms expire Jan. 1, next. The officers re-elected include: President, Dr. William C. Carl; vice-presidents, Hon. Emerson L. Richards, S. E. Gruenstein, Katherine E. Lucke and Dr. Charles M. Courboin; treasurer, George William Volkel, and chairman executive committee, Henry Hall Dunklee.

Jane Whittemore reported for the Code committee, and the convention adopted the Code of Ethics as recommended, outlining the proper relationships of organists to their ministers and churches.

Worcester's civic welcome was expressed by Mayor John C. Mahoney and by William C. Jamieson, president of the Chamber of Commerce.

The Worcester Convention committee was headed by Mrs. Howard S. Shepard, president of the local chapter, and the headquarters convention committee by the president, Dr. William C. Carl. Worcester Festival-goers took pleasure in reminding Dr. Carl that he

(Continued on page 28)



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The New Season Begins Bravely

WITH the first day of October and the opening of the Worcester Festival, the new season swings into line. This year's festival, the seventy-fifth in the society's history, will be fittingly celebrated.

Simultaneously the New York Philharmonic-Symphony Orchestra begins its ministrations on Thursday evening, Oct. 4, with a program under the baton of Otto Klemperer. The celebrated conductor, born in Breslau and active in Berlin as concert and opera conductor until the advent of the third Reich, will on this occasion make his debut at the head of this famed body of instrumentalists. But it is not his New York debut, for seven years ago he won golden opinions here as guest with the Damrosch Orchestra, then in its final season.

Saturday afternoon, Oct. 6, brings the first of the great recitalists, the incomparable Kreisler, in the first of his appearances this season, followed by others of first rank. Coincident with this, the Monte Carlo Ballets, which last year established a new record for the dance in the public's favor, will open its season in New York, introducing many favorite works of its repertoire and several novelties. Following its New York season it will

make an extended tour of the country; it has been booked solidly for the season.

It is a matter of jubilation that, despite the difficulties encountered in planning for this season, all the major symphony orchestras of the country will ring up their curtains again and carry on to the delight of their patrons. Lucky, indeed, are those communities, in which the fostering of interest in symphonic music is given so much whole-hearted support and attention by the men and women who make possible the existence of our symphonic organizations. Not only are such cities as New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Minneapolis, Los Angeles and San Francisco the scene of orchestral concerts, but, since last season, Kansas City, which for some years had been making efforts to have its own orchestra on a regular basis, has developed its Kansas City Philharmonic with noteworthy success under Karl Krueger, formerly conductor of the Seattle Symphony. That orchestra, now led by Basil Cameron, goes its way modestly, to the apparent satisfaction of its listeners.

This is a new season born. The times may still be somewhat troubled. But the spirit of expansion, the desire to express ourselves in song, as well as symphonic, choral and operatic music, continues ever a natural and praiseworthy one. May this new season lead us to new heights, with attention to all the worthy manifestations of artistic merit, both executive and creative, and a fair attitude from press and public toward American artists.

Personalities



Harold Wagner

Arnold Schönberg was one of the distinguished musicians at Chautauqua this summer. The noted composer is seen on the steps of Norton Memorial Hall with Albert Stoessel, musical director at Chautauqua.

Bax—Arnold Bax, distinguished British composer, recently received the honorary degree of Doctor of Music from Oxford University, England.

Gould—The honorary degree of Doctor of Music was conferred upon Herbert Gould, bass, by the Cincinnati Conservatory of Music at the summer school commencement exercises.

Mengelberg—The Society for the Advancement of Music in Holland has made Willem Mengelberg titular occupant of the chair of musical science founded by the society at the University of Utrecht.

Mario—Real murder is done in the Metropolitan at the conclusion of Cavalleria according to the plot of a new mystery novel involving the opera house, several of its personnel, and the operas, Cavalleria and Pagliacci, just finished by Queena Mario, American soprano at the Metropolitan. The book will be issued by Dutton this month.

Menuhin—A beautiful wooded area in the Santa Cruz Mountains, 100 miles south of San Francisco, has been purchased by Mr. and Mrs. Mosche Menuhin, parents of Yehudi Menuhin, for a home and a music centre. Formerly the residence of Richard Walton Tully, playwright, the place will be turned into an old country home duplicating the European birthplace of Mrs. Menuhin.

Thomas—Among musicians recently honored by governments of foreign countries for distinguished services in the cause of art, is John Charles Thomas, baritone of the Metropolitan. Mr. Thomas has been notified by A. Ferme, Italian acting consul general in Chicago, that the Royal Italian Government has created him a Cavaliere of the Crown of Italy.

Johnson—In addition to the Doctor of Music degree recently conferred upon Edward Johnson by the University of Toronto, another honor is being bestowed upon the noted tenor this summer in the form of a portrait by R. Wyly Grier which will be a permanent memorial to be hung in the Collegiate Vocational Institute Auditorium of Guelph where Mr. Johnson once was a student.

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What They Read Twenty Years Ago

In MUSICAL AMERICA for September, 1914



In September, 1914, Musicians Were Returning to America from War-Torn Europe. Left to Right are Josef Hofmann, the Late Louis Koemmenich, Who Was Conductor of the New York Oratorio Society, and Rudolf Ganz. Mr. Hofmann said in an interview, "Physical weariness has nothing to do with the failure or success of a concert-giver's performance"

Local Appeal

Under the title "Masters who have failed as opera composers," we find the following: Beethoven, Handel, Cherubini, Berlioz — and Tchaikovsky, who has merely a local appeal!

1914

Marriage en Masse?

The Germania Singing Society of Bridgeport, Conn., is planning to visit Niagara Falls on Sept. 6.

1914

Money to Burn!

Upon his return, Alf Hayman, theatrical manager, told of being in Paris when the order for the mobilization of the French troops was given out. "I met on a Paris street one day, William Guard, a press representative of the Metropolitan Opera and he asked me to lend him a sou so that he could buy a newspaper. Mr. Guard had plenty of money, yet he couldn't spend any since no one had any change to give for a bill."

1914

Innocents Abroad?

Ossip Gabrilowitsch, the Russian pianist, and his wife, Clara Clemens Gabrilowitsch, daughter of the late Mark Twain, have sent word that they are safe in Zurich. . . .

Desires Material on Life of Ole Bull

To the Editor of MUSICAL AMERICA:

I have in preparation a biography of Ole Bull, the famous Norwegian violinist. As he made many concert tours of America, and resided in Wisconsin and in Cambridge, Mass., for some time, I am sure there must be extant in this country much material which I have not seen. If any of your readers have letters, programs, photographs, or mementoes of any description relating to Bull, I would appreciate the opportunity of examining them. All letters will, of course, be copied and promptly returned to the senders.

All communications may be addressed to me at 242 East 19th St., New York City.

MORTIMER BREWSTER SMITH.

Grosbayne Compiles Bibliography of Conductors and Conducting

A bibliography of conductors and conducting has been compiled by Benjamin Grosbayne, chairman of the music department of Brooklyn College. The work contains material in a dozen languages and ranges from the Seventeenth Century to the present day.

According to Emmy Destinn

Domestic work may often be drudgery, but it is a picnic compared with the drudgery those have to undergo who want to become opera singers.

1914

Huneker Apropos of Schönberg

"In magnitude his (Schönberg's) Gurre-Lieder beats Berlioz. It demands five solo singers, a dramatic reader, three choral bodies, and an orchestra of 140, in which figure eight flutes, seven clarinets, six horns, four Wagner tubas.

1914

Virtue in Frankness

Franz Lehar in speaking of his first grand opera: "Weber once said, 'The first dogs and the first operas belong in the water.' This also refers to my first opera." Its name was *Tatjana*.

Announce Closing Date for Submittal of Chamber Music Manuscripts

The Society for the Publication of American Music, A. Walter Kramer, president, announces that manuscripts for the season of 1934-1935 may be submitted until Oct. 15, 1934, and should be sent to the Society's Secretary, Marion Bauer, 40 West 77th St., New York, N. Y. The Society will select and publish several works from the manuscripts submitted.

The Society is devoted to the publishing of chamber music works exclusively. Songs and solo pieces with piano accompaniments, works for piano alone, and orchestral compositions will not be considered.

Compositions must be by American citizens or by composers who have applied for citizenship. Manuscripts should not bear the composer's name but should be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope marked on the outside with the pseudonym.

Success Attends Salzburg Festival

(Continued from page 5)

although it is not easy to perform. Especially the chorus is given difficult tasks which the Salzburg Dom choir mastered very successfully. The work offers calls for soprano and baritone solos, which were sung by Stella Romano and Giuseppe Mannchini, Italian singers, whose voices filled the Dom with the required resonance.

Many Social Activities

The last week of the festival became, so to speak, the "haute saison" whereas as a rule, the interest of the audiences wanes toward the end. This year the interest was so great that a plan was talked of to prolong the festival which, however, would have been impossible as most of the artists and the orchestra had other engagements.

It will be easily understood why there were during the last period of the festival many social activities which had music as the main attraction. So, for instance, the Salzburg British Empire Society arranged an afternoon of modern French music. The program included the violin sonata and songs by Debussy, the *Trois Poèmes* by Ravel, this time in an instrumental version by the composer, and two woodwind trios by Ferrand and Poulenc. Poulenc also played the piano part of the violin sonata by Debussy (violin: Robert Soëns) and the accompaniments of the Debussy songs; Susanne Peignot was the excellent singer. The same society presented also the American singers, Eleanor Steele and Hall Clovis, whose praises we have sung on a previous occasion.

A Unique Musical Evening

An especial surprise had been planned by an American music lover, Mrs. Moulton, an extended musical evening which began with an orchestral program at the Mozartium of works of Debussy and Ravel, followed by a pantomime performance of *L'Après-midi d'un Faune* in the Mirabell Garden, by members of the Vienna Opera ballet. Then the audience, after one o'clock in the morning, was conveyed to the salon of Mrs. Moulton's villa where George Copeland exquisitely played piano pieces by Debussy and Ravel. After that, an

open-air song recital was given in the park in front of the villa, the program consisting again of songs by Debussy and Ravel sung by Pierre Benac with Poulenc at the piano.

Artistic atmosphere was also provided by a reception at the Society Hospitalitas Salisburgensis at Castle Klesheim near Salzburg, the program consisting of beautiful numbers for woodwind ensembles and songs which Rose Walter from London rendered with fine understanding. The beauty of the old Baroque castle and the setting provided by nature enchanted everybody.

No Supreme Direction Created

And so the Salzburg festival which had begun under such troubled auspices ended as a superb manifestation of Austrian enthusiasm. For many of the artists it was the prelude to their immediately following winter season. So, for instance, the Vienna Opera was performing at Salzburg on Aug. 31, and already in Vienna on Sept. 1. The management of the festival has decided to offer in 1935, a program similar to that of this year. There have been attempts to attribute to this artist or that a sort of super-direction over others. For instance among the followers of Clemens Krauss, it was declared that only the Vienna Opera had the right ensemble for Salzburg since all other conductors had to assemble their forces and that therefore Clemens Krauss should become chief director of the festival. But to such a plan, Walter and other conductors of renown, especially Toscanini, would never have consented, and therefore, the management did not even make the attempt. One may even say that the management of the Vienna Opera (not the opera itself) has not been so successful from an idealistic standpoint. Its one-sided Strauss propaganda seemed untimely and the spiritual preponderance was decidedly with Bruno Walter.

It is rumored now that in a sort of retaliatory spirit, the Vienna Opera and its direction will only partly participate in the festivals of next year, while part of its ensemble will make a South American tour next summer.

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Westminster Choir Begins Its Second Tour of Europe

THE Westminster Choir of Princeton, N. J., Dr. John Finley Williamson, conductor, sailed on the *Lafayette* on Aug. 25 for its second European tour, sponsored by several industrial firms as a gesture of good will.

More than ten countries are on the choir's schedule, among them Russia, where, under the patronage of Amba-



Harris and Ewing

Mrs. H. E. Talbott, Sponsor of the Choir, Who Is Accompanying Them on the Tour

sador William Bullitt, it will be the first American musical organization to be honored by an official invitation from the Soviet Government.

The tour opened on Sept. 4 in Schen- evengen, followed by four consecutive concerts in the Netherlands. From there, the group was to go to Scandinavia, giving eight concerts in centres of Sweden, Norway and Denmark, then to Finland for one concert in Helsingfors and to Russia. From Sept. 24-31, they will stay in Leningrad, and from Oct. 1-6, in Moscow. Subsequent engagements are in Poland (four concerts), France, Switzerland, and probably Czechoslovakia, Jugoslavia and Belgium.



The Westminster Choir, Dr. John Finley Williamson, Conductor, Which Sailed Recently for Its Second European Tour

The choir will sail for America on Oct. 25.

Mrs. H. E. Talbott, of Dayton, O., the choir's sponsor from its inception in 1920, is accompanying them on the tour. She was responsible for the first European tour in 1929 and the present one was made possible through her efforts. Among the American patrons and patronesses are many men and women prominent in musical, social, educational and diplomatic circles.

An interesting novelty, *Song for Occupations*, set by Roy Harris to Walt

Whitman's poem, will be performed frequently on tour programs, particularly in Russia. This work was written for the choir, commissioned by the League of Composers, and had its premiere at a concert at Middlebury College, Middlebury, Vt., on Aug. 10. It was later given at Ocean Grove, N. J., on Aug. 21. The following night, in East Hampton, L. I., Dr. Williamson led his singers in their farewell American concert before the tour abroad, in the garden of Mr. and Mrs. E. Lorenzo Woodhouse.

N. C. COLLEGE WELCOMES ATTRACTIVE CONCERTS

Henri Deering Gives Recitals—North Carolina Symphony Plays Bennett Work

GREENSBORO, N. C., Sept. 10.—A concert by Henri Deering, pianist, a sonata recital by Mr. Deering and T. Smith McCorkle, violinist, and two concerts by the North Carolina Symphony under

Lamar Stringfield brought unusual musical interest. All four concerts were features of the summer school of Woman's College of the University of North Carolina under the direction of George M. Thompson, acting dean of the School of Music.

Mr. Deering's concert, in Aycock Auditorium on June 23 was a prelude to his master classes at Woman's College which were attended by pianists from all over the state. Similar classes were given at the Chapel Hill unit of the University.

The playing of Mr. Deering was marked by a warmth and brilliance. An audience of 1500 applauded Mr. Deering's brilliant playing of compositions by Bach, Mozart, Hummel, Debussy, de Falla and Chopin. The sonata recital on July 4 included the Brahms G Major and the Beethoven F Major sonatas.

The first symphony concert on July 10 drew 1800 to hear a stirring presentation of Robert Russell Bennett's *Abraham Lincoln*, the composer conducting. The second, on July 17, was almost all-American, including Dvorak's *New World Symphony* and works by contemporary Southern composers. The orchestra (the first all-state symphony), is playing a series of concerts following the allocation of Federal funds for the purpose of providing re-employment for musicians.

H. W. E.

CONCERTS IN UTICA CAPABLY PRESENTED

Vocal and Instrumental Groups Heard—Soloists Also Make Appearances

UTICA, N. Y., Sept. 10.—The Utica Symphony, reorganized under the direction of Edgar J. Alderwick, featured Tchaikovsky's *Piano Concerto in B Flat Minor*, with Cecil Davis as soloist, at a concert in St. Francis de Sales Auditorium.

Artists engaged for next season by the Community Concerts, sponsored by the B Sharp Musical Club, are Grace Leslie and Mildred Dilling, Yehudi Menuhin, and Nelson Eddy. Margaret Griffith is chairman.

Roland E. Chesley has announced the following attractions: Sergei Rachmaninoff, the Monte Carlo Ballet Russe, and the Cleveland Orchestra.

Frederick Jagel, tenor of the Metropolitan Opera, sang at the closing concert of the Musical Art Society in the Hamilton College Chapel.

Societies Elect Presidents

Wallace B. Johnson, registrar at Hamilton College and manager of the choir, succeeds Mrs. Franklin J. Ely as president of the Civic Musical Society. Presidents of other organizations have been chosen as follows: Musicians Forum, Helen Hale Brockway; B Sharp Musical Club, Mrs. Bessie Stewart Bannigan; Etude Club, Helen Hauser. Zillah Holmes heads the Utica Chapter of the American Guild of Organists. Mrs. Jessie Nash Stover was chairman of Music Week.

George H. Fischer, organist in St. John's Church for forty-five years, has accepted a similar post in the Church of the Assumption, Syracuse.

ELLIS K. BALDWIN

New York Orchestra Plays in Ocean Grove

OCEAN GROVE, N. J., Sept. 10.—An event of outstanding musical importance for this and neighboring centres was the appearance of the New York Orchestra, Nikolai Sokoloff, conductor, on Aug. 11 in the Auditorium, the first orchestral concert to be given here for several seasons. An enthusiastic audience listened with appreciation to the Tchaikovsky Fifth Symphony and works by Mendelssohn, Liadoff, and Johann Strauss and gave the conductor and his men an ovation. Applause also was hearty for Katherine Eyman, who played the first movement of the Grieg Piano Concerto excellently. Mr. Sokoloff made a speech at the end of the concert, urging New Jersey towns to form a nucleus of interested audiences for further musical events.

Sonata Recitals Given in Pasadena

PASADENA, CAL., Sept. 10.—A series of sonata recitals, sponsored by Mrs. H. A. Everett, presented John Pennington, violinist of the London String Quartet, and Lillian Steuber, pianist. The programs ranged from classical to modern music.

H. D. C.

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A demonstrative audience greeted the National Fascist Militia Band in its American debut at Carnegie Hall on Aug. 24. Despite the unusually hot weather and the excessive length of the program, the huge crowd gave the band an ovation at the conclusion of every number, seldom awaiting the end of a composition to begin the applause.

The seventy-five dark-clad men stood in a semi-circle about their conductor, Domenico Valenti, to play an extremely popular program including mainly transcriptions of orchestral and operatic music. That the organization is one of the best of its genus, however, was evident in the first measures of the Tannhäuser Overture which opened the program. Virtuosity among first-desk men abounded.

Excerpts from Rigoletto, Mascagni's Danse Erotica, Liszt's Hungarian Rhapsody, No. 2, Schubert's Unfinished Symphony, the Allegro from Beethoven's Fourth Symphony, a fantasia from William Tell, Tchaikovsky's 1812 Overture, and Paganucci's Marche Symphonique-Audacia completed the program. Two additional concerts were given at Carnegie Hall on Aug. 25 and 26, before the band went on tour. R.

HULL ARTISTS BUSY

**Weatherford, Christian and Others
Booked for Coming Season**

Among Vera Bull Hull's artists, Earl Weatherford, tenor, who recently sang in La Bohème with the Chautauqua Opera Association under Albert Stoessel, will open his fall season in a joint recital with Irene Williams at Westchester on Sept. 14. Fall engagements of Harrison Christian, baritone, include Roanoke, Va., Baltimore, and Town Hall in New York.

Next season's list at Westminster College, New Wilmington, Pa., will offer Robert Crawford, baritone; Joanne de Nault, contralto, with Margaret Hamilton, pianist, and Ora Witte, soprano, with Samuel Gardner, violinist, in joint recitals. Misses Williams and Witte and Mary Hopple, contralto, are booked in Cincinnati. Miss Hopple will appear at Lexington, Ky., and Ridgewood, N. J.

**Grace La Mar Sings in Il Trovatore
at Atlantic City**

ATLANTIC CITY, Sept. 10.—Grace La Mar, contralto, appeared with much success as Azucena in Il Trovatore at the final opera performances given here on Sept. 8 and 9 by the Steel Pier Grand Opera Company, Jules Falk, director. Despite inclement weather, enthusiastic audiences were on hand for the closing presentation of the season.

The United Singers of Philadelphia, conducted by Leopold Syre, will appear in concert at the Steel Pier on Sept. 16.

**Ruth Caldor's Fifth Avenue Suite
Played and Discussed**

Fifth Avenue, an orchestral suite by Ruth Coleman Caldor, was the theme for informal discussion at the meeting of the Washington Heights Music Lover's Society on Aug. 21. The composer was present.

A performance of this work by the Municipal Symphony Orchestra, Harry W. Meyer, conductor, under the aus-

pices of the Concert Division of the City of New York, was given on Aug. 23 and 26, the latter performance having been broadcast by Station WNYC. This marked the first playing of the suite in Miss Caldor's arrangement for large symphony orchestra.

**George Leyden Colledge
Moves to Radio City and
Announces New Artists**



George Leyden Colledge, Well-Known Concert Manager, Who Has Opened New Offices in Radio City and Enlarged His Activities

New quarters in the RCA Building in Radio City are now occupied by George Leyden Colledge, prominent concert manager, formerly of Steinway Hall. Coincident with the move comes the announcement of several new artists under Mr. Colledge's banner, including Thalia Sabanieva, soprano of the Metropolitan Opera; Alexandre Gretchaninoff, noted Russian composer; Mabel Ritch, contralto; The Sittig Trio; Lysbeth le Fevre, British 'cellist, and Blanche Gaillard, American pianist.

Mr. Colledge, who before establishing his own bureau two and one-half years ago, was for some years vice-president and general manager for the Judson Concert Management and later associated with Columbia Concerts Corporation, has enlarged his sphere to book appearances for his artists in theatres, the larger picture houses and fashionable clubs. Associated with him is a widely experienced personnel.

Alma Schadow Opens Berlin Studio

BERLIN, Sept. 5. — Mme. Alma Schadow, the well-known voice teacher who numbers Elisabeth Schumann and Lotte Lehmann among her pupils, has opened a studio here. In recent years, Mme. Schadow has divided her time between London and Hamburg.

G. DE C.

**Dorothee Manski Sings Isolde at
Salzburg and Vienna**

Dorothee Manski, soprano of the Metropolitan Opera, was the Isolde at Salzburg under Bruno Walter on Aug. the Vienna Staatsoper with Melchior, 1, and sang the same role on Sept. 9 at also under the baton of Bruno Walter.

Gunda Mordan with Haensel & Jones

Gunda Mordan, young American soprano, has signed a contract with Haensel & Jones. Miss Mordan's stage and concert career has been chiefly in Europe. Last spring Miss Mordan understudied Maria Jerita in Annina.

PITTSBURGH IS HOST TO NEGRO MUSICIANS

**Mrs. George Again Heads National
Association—New Music
Attracts**

PITTSBURGH, Sept. 10.—The convention of the National Association of Negro Musicians was the only musical event during the past month in Pittsburgh, and proved to be an amazingly interesting conclave. Audiences were large during all public performances which must have encouraged these sincere workers. Mrs. Maude Roberts George was re-elected president. She made many addresses during the week earning the gratitude of her colleagues and the unstinted admiration of anyone who came in contact with her.

Harvey B. Gaul was guest speaker at the opening meeting, reviewing Negro artistic activities in Pittsburgh during his residence here and making many constructive suggestions for the better projection of their music and talents hereabouts.

There were students' programs, opera programs, choral works, and round table talks for teachers. Most important,

however, was the first hearing of some excellent new works by Negro composers. A double quartet, Still with Thee, by Muriel Rose of Chicago will long be remembered as well as her song for tenor, The Moon at Dawn. Clarens François's piano music is attractive as salon and teaching material, and Florence Price's piano concerto had an admirable middle movement.

Mrs. Price presented this work at the artists' concert. With her appeared Lillian Evanti, Negro soprano, and Louisa Vaughn Jones, violinist. Other Pittsburgh musicians who helped during the week were Dr. Caspar Koch, city organist of north side Carnegie Music Hall, who spoke on questions relative to the modern organ; Mrs. Martha Murdoch, president of the Tuesday Musical Club, and Marianne Genet, song-writer, who gave three of her popular compositions, Sarah Logan, contralto, assisting.

Carl Diton, New York baritone; Camille Nickerson, authority on Creole music, and Lillian Lemon, of Indianapolis were among the eminent Negro guests. J. FRED LISSFELT



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Youthful Forces Play with Zest at Summer School



The Juilliard Summer School Orchestra, Composed of Students from Various Parts of the United States, Gives a Concert Under J. Parker Russell

A SPECIAL Band and Orchestra Department for high school students was added this season to the curriculum of the Juilliard Summer School of Music in which more than fifty students were enrolled, some coming from as far west as Texas.

In the entire fifty-two courses offered

by the summer school, under the direction of George A. Wedge, 460 students were registered, and forty states in the Union, as well as Canada and Palestine, were represented. The season closed on Aug. 17.

A classification of occupations among the student body included, in the pro-

fessional group, students, teachers, music supervisors, choir directors, organists and heads of music departments; and in the non-professional group, clerks, medical students, salesmen, an architect and an engineer.

Extra-curricular activities included free lectures and recitals.

dents it is announced, are permitted to apply their scholarship years to courses leading to a Teacher's Certificate, Artist Diploma, or Bachelor of Music degree. Nearly 200 entered these competitions last year.

N. Y. ORCHESTRA WITH METROPOLITAN BUREAU

Division of Columbia Concerts Takes over Sokoloff's Forces—To Make Tours in East

The New York Orchestra, Inc., is now under the exclusive management of the Metropolitan Musical Bureau, a division of the Columbia Concerts Corporation. Formed four years ago as a mutual corporation by sixty musicians, the orchestra has for the past two years been under the direction of Nikolai Sokoloff, for fifteen years conductor of the Cleveland Orchestra. Its achievements during these two years have included two summer series of out-of-door concerts at Weston, Conn., six New York concerts in Carnegie Hall, appearances at last spring's Music Festival at Cornell University, Ithaca, N. Y., and several out-of-town engagements. Among this fall's engagements will be concerts at Smith and Wellesley colleges.

The special purpose which led to the formation of the orchestra — pioneer work in new territory and the establishment of festivals in cities where choral organizations are available—will be further advanced with the aim of making a good symphony orchestra available to clubs, colleges and concert courses in the East. Special matinee children's concerts preceding regular evening performances are also expected to be a feature of the orchestra's schedules. Mr. Sokoloff, while in Cleveland, had more than a decade's experience in school concerts.

Carter Work Well Played by Cremona Quartet at Woodstock, Vt.

WOODSTOCK, Vt., Sept. 10.—Ernest Carter's Quartet in G major, as played by the Cremona String Quartet—Edwin Ideler and Fay Bricken, violins; Alan Carter, viola, and Carlo Piscitello, 'cello—was well played and well received here on Aug. 17. The program included also Haydn's Quartet in D Major, Opus 76 No. 5; An Old Castle, of Moussorgsky-Pochon, and the Boccherini-Stoessel Minuet. Mr. Piscitello's place was taken very capably on this occasion by Mary Hill, 'cellist, a pupil of Willem Willeke.

North Carolina Symphony Receives Federal Grant

CHARLOTTE, N. C., Sept. 10.—The Federal relief administrator for North Carolina, Mrs. Thomas O'Berry, has granted \$45,000 for the maintenance of the North Carolina Symphony, Lamar Stringfield, conductor, over a period of thirty-six weeks.

PLAY ORIGINAL WORKS

Compositions by Kansas University Students Form Concert Programs

LAWRENCE, KAN., Sept. 10. — Three programs of compositions by students at the School of Fine Arts, University of Kansas, were given recently.

Arrangements for string orchestra and for full orchestra by pupils of Charles Sanford Skilton were played by the Little Symphony and the University Orchestra, conducted by Karl A. Kuerteiner. Original works by members of the advanced class conducted by Professor Skilton and of the junior class under Laurel E. Anderson were composed by Tom Ryan, George Trovillo, Mildred Seaman, Mildred De Weese, Paul Larey, Jeannette Cass, Lorene Grant Piper and Everett Fetter. The compositions were for women's chorus, string quartet, piano and solo voice.

Dean Donald M. Swarthout announces the addition of Jan Chiapusso, distinguished pianist and teacher, to the musical faculty of the School of Fine Arts. Russell L. Wiley of Phillips University has been chosen as the new conductor of the University of Kansas band, replacing J. C. McCanles. Mr. Wiley is the founder of the Tri-State Band Festival at Enid, Okla.

Evelyn Swarthout, pianist and daughter of Dean Swarthout, has been awarded the \$1,000 Kate Neal Kinley Fellowship prize by the School of Fine Arts of the University of Illinois. Miss Swarthout will use the fund to continue her travel and study, returning to London in September for further work with Tobias Matthay.

Hans Barth Gives Lecture Series at Virginia Beach

VIRGINIA BEACH, VA., Sept. 10.—Hans Barth, director of the American School for Musical Culture, New York, recently conducted a week of lecture classes here on musical subjects in connection with the Bristow Hardow School of Music in Norfolk.

GIVES SCHOLARSHIPS

Eight Awards for Three Years' Work Offered by Peabody Conservatory

BALTIMORE, Sept. 10.—Eight free scholarships providing three years of music study in all major branches and necessary supplementary subjects are offered by the Peabody Conservatory of Music for the coming year.

One scholarship each in voice, piano, organ, violin, viola, 'cello, composition and school music will be awarded, examinations for which will be held Sept. 27 and 28 at the conservatory. School music and instrumental scholarships (except 'cello and viola) are open to candidates under twenty-one years of age, and, in 'cello, viola, voice and composition to those under twenty-five.

Yearly scholarships are offered for 1934-35 in accompanying and in double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. Examinations will be held Oct. 5. Scholarship stu-



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Agité (Unrest)	Dont	.75
Air de Lensky (O Days of Youth) from "Eugene Onegin"	Tchaikowsky	.75
Andante Cantabile, from String Quartet, Op. 11	Tchaikowsky	.65
Caprice No. 24	Paganini	1.00
Dedication (Widmung)	Schumann	.60
Dreams (Traume)	Wagner	.60
Eli Zion (God of Zion)	Zettlin-Achorn	.65
Etincelles (Sparks)	Dont	.75
Fantasia sur des Thèmes Russes, Op. 33	Rimsky-Korsakoff	1.25
La Folia, Variations (Folles d'Espagne)	Corelli	1.00
Gavotte No. 2, Op. 23	Popper	.50
Heart of Harlequin. Serenade	Drigo	.75
Hebrew Lullaby	Achorn	.50
Hebrew Melody	Achorn	.75
The Lark. Romance	Glinka-Balakireff	.65
Melodie, Op. 42	Tchaikowsky	.40
Melody in F	Rubinstein	.50
Nocturne, Op. 72	Chopin	.75
Spinning Song. Concert Etude	Popper	1.00
Valse, from Serenade for Strings, Op. 48	Tchaikowsky	1.00
The Walnut Tree (Der Nussbaum)	Schumann	.60
Lohengrin's Farewell to Elsa from "Lohengrin"	Wagner	.50

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FESTIVAL CLOSES BAY VIEW SEASON

Michigan Assembly Hears Vocal and String Groups—Galli- Campi Welcomed

BAY VIEW, MICH., Sept. 10.—The Assembly Concerts were brought to a brilliant close during the annual music festival here with four programs beginning on Aug. 21. The first was a program by the Assembly Quartet: Leone Kruse, soprano; Beatrice Brody, contralto; Floyd Townsley, tenor; Fred Patton, baritone, and Dudley Vernor and Archie Black, accompanists. Following solo numbers, the quartet sang Liza Lehmann's In a Persian Garden.

On the second night the Bay View String Quartet—Arnold Small and Ralph Freemann, violins; Guido St. Rizzo, viola, and Herbert Weiss, 'cello—played Dvorak's F Major Quartet, Brahms's B Major Trio, and groups of solos for piano and voice given with the assistance of Mr. Townsley and Jan Chiapusso, pianist.

A large audience welcomed Amri Galli-Campi, coloratura soprano, at the third concert. Her program—enthusiastically received—included arias from Lakmé, Mignon, Mozart's Escape from the Seraglio and songs by Saint-Saëns, Strauss, Lully, Bach, Cyril Scott, Pearl Curran and William Hammond. Mr. Black was an excellent accompanist.

On the final program, Fred Patton presented Alfred Gaul's The Holy City, with a chorus of seventy-five, the Assembly Quartet, and Mr. Vernor and Mr. Black, organists. Mr. and Mrs. Edgar Stillman Kelley, who attended the performance, were warmly applauded by the audience when they came to the stage at the invitation of Dean Patton. Mr. Kelley told the assembly of happy days spent in a cottage at Bay View some twenty-two years ago when he was composing his New England Symphony. PAULINE SCHELLSCHMIDT

ALLEN CHOSEN PRESIDENT OF NEW ENGLAND SCHOOL

Keith C. Brown Appointed Assistant Manager—Season Opens Sept. 20

Boston, Sept. 10.—Of especial interest here is the appointment of Philip R. Allen as president of the New England Conservatory of Music to succeed Edwin P. Brown. The fall season will open on Sept. 20.

Keith C. Brown has been appointed to succeed the late Frederick L. Trowbridge as assistant manager of the Conservatory. A graduate of the Conservatory, and a man of wide musical and business experience, Mr. Brown supervised Y. M. C. A. entertainment work during the war, was one of the founders of Riker, Brown & Wellington, Inc., music publishers, and has composed extensively in the fields of sacred and secular music.

A new scholarship is the Mary C. Morrison award, the income from \$3,000 under the bequest of Miss Morrison, of Newburyport, to be used toward the education of musically gifted and needy children, preference to be given to lineal descendants of Charles Perkins Morrison.

The next award from the many other major scholarships will be made in June, 1935. Certain fraternity and sorority scholarships are awarded by nomination from several societies.

The twenty-sixth annual competition

for the Mason & Hamlin prize of a grand piano will be held for seniors and post-graduates in April.

Eightieth Birthday of Heinrich Zöllner Marked in Freiburg Celebration



Heinrich Zöllner, Composer, Whose Eightieth Birthday Was Celebrated With Festival Performance in Freiburg

Freiburg, Germany, Sept. 10.—Of interest to America because of Heinrich Zöllner's eight-year stay in New York, from 1890-98, was the eightieth birthday celebration of this composer here. A series of festival performances which represented a cross-section of his compositions was given recently by the directors of the Freiburg Stadttheater, beginning with a concert under Franz Konwitschny. Bertrand Roth, Swiss professor who has been Zöllner's friend for almost fifty years, played some of his piano works; Ernst Hölzlin, baritone of the Berne Stadttheater, sang some of the lieder, winning especial applause with Drachensaat, with text by the composer.

One of Zöllner's operas, The Sunken Bell, was given under the devoted conductorship of Wilhelm Franzen. Another feature was In the Rose Country, for contralto, women's chorus and piano, conducted by Rudolph Hüsken. The Freiburg String Quartet—Richard Plumer, Willy Wolfram, Hugo Stoffel and Theo. Kellner—played the Feierliche Morgenmusik and the String Quartet in D Minor No. 7.

Zöllner was conductor of the German Liederkrantz Chorus in New York, and while there wrote The New World, which won first prize at the Cleveland Sängerkongress. He returned to Europe to become professor at the Leipzig Conservatory and has since held many important posts as conductor, critic and teacher. RUDOLF SONNER

Goldman Band Ends Series

The Goldman Band concluded its seventeenth season with a concert on the Mall in Central Park on Aug. 19. Music by Elgar, Wagner, Bach, Liszt and Tchaikovsky was conducted by Dr. Edwin Franko Goldman in this final event of a season in which nightly attendance has averaged above 20,000. Many concerts were broadcast nationally.

Krenek's new work, Cephalus and Procris, will have its premiere as part of the coming festival in Venice.

FREE CONCERTS DRAW BIG CROWDS IN BOSTON

ERA Orchestra and Chorus Popular— Esplanade Symphony Programs Attract 250,000

Boston, Sept. 10.—There is one activity in this vicinage to which the prolonged drought this summer has lent encouragement, namely the ERA music projects. Not in several years has a season been so favorable to the performance of music in the open air here.

Under the direction of Stephen Townsend, Solomon Bravslowsky and Arthur Wilson, each outstanding in the field of choral conducting, a chorus of approximately 100 unemployed professional singers has given well attended concerts in the various parks in this city, notable performances having occurred on the historic Boston Common. Frederick Lamb, executive chairman of the ERA musical project and G. Roberts Lunger, a singer with a flair for conducting, have also taken the baton during the summer.

The orchestral divisions of this project have been under the direction of Harry Ellis Dickson and Will Dodge. The concerts given in the Museum of Fine Arts, Mr. Dodge conducting, have been exceptionally popular with the large audiences.

The Esplanade concerts this year ran for four weeks during July and August and the series proved one of the most

successful yet undertaken. It is estimated that 250,000 people have enjoyed these free concerts of orchestral music given by fifty-five members of the Boston Symphony under Arthur Fiedler, founder. After the conclusion of the series, the acoustical shell was occupied at intervals by the ERA chorus and orchestra. G. M. S.

People's Symphony of Boston Plans Busy Season

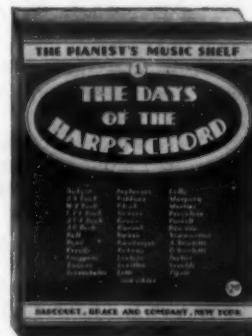
Boston, Sept. 10. — The People's Symphony Orchestra, Fabien Sevitzyk conductor, will offer twelve concerts during the season of 1934-35, instead of the customary ten. The extra pair of concerts will be given on Sunday evenings, supplementing those of the Sunday afternoon series which begin Oct. 21. A new departure will be that of allowing students who hold season tickets the privilege of attending some of the orchestral rehearsals, in order that they may more completely understand the intricacies of the works performed and the necessary labor in preparation of them. Mr. Sevitzyk is a staunch champion of the young musician, and believes that the greater his opportunity to listen and observe, the greater will be his ultimate contribution to the musical life of his community. G. M. S.

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This is the first volume of "THE VIOLINIST'S MUSIC SHELF," an anthology of compositions for the violin extending from its earliest period to the present day. This volume contains seventy-five choice, melodic compositions by more than fifty famous English, French, German and Italian composers of the period from 1600 to 1725. Each number is preceded by an informative note, and there are more than thirty authentic pictures of the great masters, including Corelli, Pugnani, Leclair, Tartini and Vivaldi. 256 pages, separate violin and piano accompaniment parts. Price \$2.50. Send for descriptive circular.

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BROADCASTING NEWS



RADIO GROUP TO MEET

Noted Speakers to Address National Council on Radio in Education

CHICAGO, Sept. 10.—Oct. 8 and 9 are announced as the dates for the forthcoming annual assembly of the National Advisory Council on Radio in Education which will be held in Chicago. Five sessions will be at the Drake Hotel and one in the Hall of Science at the Century of Progress Exposition.

"The Importance of Radio Broadcasting in a Changing Social Order" is to be the general subject of the conference. Among the speakers will be Secretary of the Interior, Harold L. Ickes; Dr. John H. Finley, associate editor of the *New York Times*; Walter Damrosch, John Erskine, President Robert M. Hutchins, University of Chicago; President Walter Dill Scott, Northwestern University; Dr. Frederick P. Keppel, President of the Carnegie Corporation of New York; President Robert M. Sproul, University of California; President Lotus D. Coffman, University of Minnesota; Colonel Frank Knox, publisher of the *Chicago Daily News*; Dr. Harry Woodburn Chase, Chancellor of New York University, and others.

Carl H. Milam, secretary of the American Library Association, is chairman of the committee on program which includes Levering Tyson, director of the N. A. C. R. E., President Hutchins and President Scott. Private versus government control of radio will be one of the topics of discussion. Robert A. McMillan, President of the Council, will open the conference with greetings transmitted by short wave from London.

Isidor Philipp Makes American Debut over NBC Network

The first appearance in America of Isidor Philipp, noted French pianist and pedagogue, was made in a broadcasting studio at Radio City, when the venerable artist played with the NBC String Symphony under Frank Black. With Josef Stopak, violinist, and Arthur Lora, flutist, M. Philipp played the Bach Brandenburg Concerto for piano, violin and flute, with distinguished musicianship. Mr. Black also

SHORT WAVES

Roxy's new "ear-pictures," over a CBS network, are to start Sept. 15. "Musical presentations with complements of sound effects and dialogue" is the description of the latest venture by the redoubtable showman. A large cast, including soloists and ensembles, is planned. Reinald Werrenrath will sing during the "ear-picture" of India at the first event. 8 to 8.45 p. m.

Mischa Levitzki begins a series of four piano recitals over a WJZ network on Sept. 16 at 10.15 p. m. . . . Alexander Gray, baritone, as the guest of Little Miss Bab-O over WEAf on Sept. 9.

Christopher O'Hare's special arrangement of his own Happy Land was played by the U. S. Marine Band at Washington and was broadcast over WJZ on Aug. 31. . . . Ruby Mercer, soprano, now sings in Two Seats in the Balcony over WEAf.

Erno Rapée presented modern Russian composers for the second time in the Radio City Music Hall Symphony concert on Sept. 2, over a WJZ network—works by Schechter, Knipper and Vassilenko. . . . Ernst Hoffman will conduct the NBC Symphony on Sept. 17.

led the orchestra in his arrangement of a Mozart sonata and the Bach Solo Violin Sonata in E. M. Philipp is also appearing in chamber music recitals on Friday evenings during September, over a WJZ network.

TIBBETT IN TRIPLE ROLE

Baritone to Sing and Act in New Packard Series with Kennedy as Interviewer

A three-fold role is planned for Lawrence Tibbett, baritone of the Metropolitan Opera, when he begins a new series sponsored by the Packard Motor Company on Sept. 18 over a WJZ network. He will sing, enact famous roles he has created for the operatic stage and discuss general topics with John B. Kennedy, well-known radio commentator, who will be master of ceremonies. Wilfred Pelletier, conductor of the Metropolitan Opera, will lead the instrumental and choral ensemble supporting Mr. Tibbett.

Chasins Begins New Piano Pointers Series

Abram Chasins, pianist and composer, inaugurated another of his popular series called Piano Pointers over a Columbia network on Sept. 2, at 2.15 p. m. During the broadcasts, Mr. Chasins both plays and lectures on technique and interpretation of the works played.

Harriet Ware Honored in Program of Her Works

To celebrate Harriet Ware's birthday, NBC presented a special program of her works on Aug. 26, with the composer as guest of honor. Clemence Gifford, contralto, was soloist, singing Miss Ware's Joy of the Morning, The Friend of You, The Oblation, Iris, Boat Song and a new song, Your Birthday.

John McCormack Here for Radio Engagements

John McCormack arrived in New York on the Bremen on Sept. 11, accompanied by Mrs. McCormack. The Irish tenor has been making his first tour of South Africa. He will fulfill eighteen radio engagements while here, during which he plans to sing fifty-six songs without repeating any of them. He will return to England on Jan. 10, for a tour of Great Britain and Ireland.

National Orchestral Association to Give Two Concert Series

Concerts of the National Orchestral Association, conducted by Leon Barzin, will be given at Carnegie Hall this season on six Tuesday afternoons—Oct. 23, Dec. 4, Jan. 15, Feb. 12, March 12 and April 2—and on two Tuesday evenings—Nov. 13 and April 30. Several soloists will appear with the group.

In collaboration with Ossip Gabrilowitsch, the orchestra will present a series of five concerto recitals on Saturday afternoons in Town Hall. Mr. Gabrilowitsch will play sixteen concertos selected from the works of Bach, Beethoven, Brahms, Franck, Rachmaninoff and others.

ASCAP Manager Replies to U. S. Suit

(Continued from page 3)

fended the aims and procedure of ASCAP, as the society is known.

"ASCAP welcomes this suit," said Mr. Mills, "as the final and definite joining of an issue with which it has been threatened for nearly twenty years. From the onset of our operations in 1914, the users of copyrighted music in public performances for profit have continuously threatened ASCAP with an action of this sort. During all of



E. C. Mills, General Manager of the A.S.C.A.P.

that time organized groups of music users have persistently and without let-up begged Congress so to change the Copyright Law as to enable them to make a free use of the works of composers and authors; they have continuously inspired investigations of the society by the Federal Trade Commission, the Department of Justice and other Federal agencies with an underlying threat that they would cause the dissolution of the society unless we would yield to terms satisfactory to them.

Previous Litigation

"During these more than two decades ASCAP had been a litigant in the Federal courts of every jurisdiction and in the Supreme Court of the United States, and in almost every law suit it has brought against infringers one of their defenses has been the allegation that ASCAP was an 'illegal monopoly.' Our opponents have even from time to time, in an attempt to hamper and harass our operations, brought charges before local bar associations against the attorneys who represent ASCAP throughout the United States.

"Congress has never seen fit to so amend the Copyright Law as to confiscate the properties of composers and authors for the benefit of commercial users of their creations. On the contrary, Congress has constantly strengthened the Copyright Laws and has recognized, in common with the governments of all civilized nations, the wisdom of encouraging such genius and talent as finds its expression in musical composition. The Federal agencies, which have repeatedly investigated ASCAP throughout this period of twenty years and more, have never found its operations to be, in their opinion, illegal, and in every case the Federal courts have thrown out as a defense the allegation that ASCAP was an illegal combination.

Suit Threatened Before

"I do not know just what it takes to convince a reasonable mind that our operations are lawful and laudable, but it would seem to me that twenty years of constant endeavor on the part of organized and powerful groups of users to find some flaw in our armor, if unsuccessful, might reasonably be accepted as proof that there is no flaw.

"The present suit was threatened not so long ago by the organization representing the broadcasters as an alternative if ASCAP would not yield to their demands for lower fees. It did not do so and had no intention of doing so. If we are operating illegally, ASCAP is quite as anxious to know it as any of its opponents can possibly be. We, therefore, join this issue cheerfully and welcome it as affording an opportunity at last to determine the facts.

"ASCAP represents perfectly legal rights which composers and authors are unable individually to protect for themselves. It represents those rights as efficiently as it can and in behalf of its members, collecting for them money which they could not collect for themselves from commercial establishments which could not exist were it not for the availability of the creations of men and women of genius who can compose musical works.

"ASCAP is an absolutely non-profit organization. It is a happy combination of industrial cartel and professional guild and is unique in its organization and its method of operation. There exists in the entire world of art and industry nothing which exactly parallels its operations. It is a trustee for the rights of its members—an agent representing them and a policeman protecting them in the sale of their rights and against the encroachment of those who would pirate their works.

Composers Depend on Radio Fees

"The fees ASCAP has collected in behalf of its members and distributed among them have been in the aggregate ridiculously incommensurate with the value of the contribution the works of its members have made to the commercial success of the music users. The musical habits of the nation have changed. Where once the piano was commonly used, the radio has supplanted it. Where once there were millions of phonographs in daily use in homes, there are now relatively few. Radio has supplanted the gramophone. As a result, the livelihood previously derived by composers and authors from sheet music and phonograph record royalties have disappeared and the main value in their creations now is that of the performing right. ASCAP proposes that this value shall be at least reasonably compensated and to that end it pledges itself to spare no lawful effort. As an incident to the fulfillment of the pledge we must meet our opponents, who would prefer to pay nothing for the use of music, upon whatever grounds they choose, and in this particular case we are glad to join the issue with them in the Federal courts just as we have, in the past, met them on the issue before Congressional Committees, and elsewhere.

"More than 45,000 composers, authors and publishers, scattered throughout sixteen countries speak through ASCAP. They are the creators of the vast bounty of music which forms the very keynote of the arch in the structure that supports the whole business of popular entertainment. They will not be denied their just rights, and we have no fear that the Congress will aid those who would thus deprive them."

Free Opera in Boston

Boston, Sept. 10.—If present plans do not miscarry, opera lovers in Boston may have an opportunity to hear operas presented under unique circumstances. The ERA, through its local committee, is arranging to utilize the services of more than 500 unemployed singers, instrumental musicians and actors in an opera project the coming winter. It is

believed to be the only one of its kind anywhere in the country. The performances will take place in the Boston Opera House, the owners of which have, it is understood, offered the house free of charge. There is to be no admission fee and no tickets, admission being on the basis of first-come-first-served. Inasmuch as there are some 3,000 seats available, the project is attracting considerable attention. Dates of performances and schedules of operas are to be announced. G. M. S.

Welsh Eisteddfod Brings Series of Unusual Events

National Festival at Neath Sets High Choral Mark—Attention Paid to Brass Bands for First Time—Supervia Wins Favor in Recital—Ystalyfera Choir Wins Prize—Elgar's Music Makers and Walton's Belshazzar's Feast Featured—Children's Concerts Delight

By HUGH H. BUSH

NEATH, SOUTH WALES, Sept. 5. —With the great Amen chorus of Handel's Messiah winging its way across the ether to America and Canada from the giant Pavilion in the Gnoil grounds here, the Royal National Eisteddfod of Wales dropped the curtain on a wonderful week of song on Aug. 12. The choice of The Messiah for the final concert was a happy one, for it gave the audience an opportunity of hearing the Eisteddfod choir of 1,000 voices in a work which was, perhaps, more congenial to their type of singing than the modern compositions which had occupied their attention earlier in the week. It also brought together four of the most brilliant present-day Welsh artists: Louise Davies-Evans, soprano; Margaret Tann-Williams, contralto; Francis Russel, tenor, and Ceredig Jones, bass. The choir sang the Worthy Is the Lamb and Hallelujah with magnificent abandon and the singing of Hen Wlad fy Nhadau for the special benefit of the American broadcast was very impressive.

The Festival opened on the previous Monday with a day of brass band contests culminating in a concert of massed bands in the evening. It was the first time the National Eisteddfod has ever given such encouragement to brass bands and the reception by the vast crowd which thronged the Pavilion was so enthusiastic as to prove beyond all doubt the success of the experiment. The playing of the Tannhäuser grand march, the Overture to The Barber of Seville and Elgar's Pomp and Circumstance left the audience clamouring for encores — Edward German's Welsh Rhapsody and a slice of Handel.

High Choral Standard

A feature of the concert was undoubtedly the singing of Conchita Supervia, whose first appearance was marked by arias from L'Italiana in Algeri and La Cenerentola. Rarely has there been such a demonstration seen even at a National Eisteddfod concert. For her second group, Spanish songs, she wore the Bata Flamenca costume



A Group of Bards at the Annual Traditional Welsh Festival, the Eisteddfod, Held This Year at Neath, South Wales

which was specially designed for her by the Spanish painter, Nestor.

In this year's contest of the mixed choirs the singing touched a standard which made the adjudicators lyrical in their praise. Sir Edward Bairstow, the principal adjudicator, in awarding the prize to the Ystalyfera Choir said that he had never listened to such singing in his lifetime. Certainly the performance of Armstrong Gibbs's The Highwayman invested it with a rare beauty and ruggedness. In Treasures, by Tawe Jones, the choirs had ample opportunity for displaying a sweetness of tone, although none of them seemed quite at home with the Vaughan Thomas chorus, Summer Is Gone, a somewhat uninspiring composition.

Works by Elgar and Walton

Two modern works of strikingly different character were the principal items of the Thursday night concert. Elgar's Music Makers was contrasted with the exceedingly modern Belshazzar's Feast by William Walton. In the former, Margaret Balfour and, in the other work, Roy Henderson sang the solo parts. Accompanied by the London Symphony, the Eisteddfod choir reached exceptional heights in the poetic and noble Music Makers. One might have asked for a little more tenderness in the soft passages and a little more freedom of phrasing, but the brilliant passages were overpowering. Both performances spoke well for the long and careful training under the conductor, Matthew Davies.

Children's Concerts Impressive

Children's Day was an inspiring and comforting revelation of the manner in which the youth of Wales is carrying onward the torch of musical traditions, although it came rather as a shock to find a choir coming from such an essentially English town as Blackpool winning the Juvenile Chief Choral. It demonstrated to the juveniles a fault which they must overcome—that staccato effect which destroys the melodic line, spoils tone, and allows visiting competitors to carry off the prize. In the evening the children had a concert all to themselves by a big group of eager young voices and an orchestra provided by the schools of Neath and vicinity. Youthful conductors performed wonders with the baton. Perhaps the greatest thrill came when an infant climbed a chair in front of a

large percussion band and after addressing the performers with a preliminary 1, 2, 3, 4, directed, even commanded, the percussionists. This was followed by a second tiny "conductor" who possessed all the arts and graces of the autocrat of the orchestra.

The orchestral concert on Wednesday night, when the London Symphony played the Berlioz Carnaval Romain Overture and the third and fourth movements from the Tchaikovsky Pathétique Symphony. John Edwards, pianist, gave a fine performance of two movements from Schumann's Concerto.

To the consternation of many musical people who went to Neath specially to hear him, it was announced at the last minute that the offer of Mr. Dolmetsch to play some of the ancient music of Wales had been refused. Dr. T. Hopkin Evans had some strong comments to make on this when he addressed the assembly in the course of an adjudication during the week.

Among those present was Frederick Hall of Atlanta, Ga., who was sent to Great Britain by the National Board of Education of his State for the purpose of research in music and followed the Eisteddfod throughout the week very carefully.

The festival impressed us all as nothing in the musical progress of the next twelve months is likely to do. The cost was 13,000 pounds but that it was well spent and appreciated is proved by the fact that a profit of 1,000 pounds was realized before the end of the week.

CHEER CONDUCTOR IN LONDON PROMS

Faithful Public Acclaims Sir Henry Wood in Brilliant Opening

LONDON, Sept. 5. —The Promenade Season opened on Aug. 11 in the Queen's Hall, and the chief event in the ordinary music-lover's calendar took place with all the customary ritual. On the floor of the hall, the so-called Promenade, a dense throng assembled to give the leader of each orchestral department an ovation. The applause increased step by step until, on the stroke of eight o'clock, a mighty climax of cheering greeted the appearance of Sir Henry Wood. It was a special occasion, for this was the opening of the fortieth season. For nearly half a century, Sir Henry has been the life and soul of this unique institution.

This is essentially Sir Henry's own public, one that supports these concerts with unswerving loyalty, and yet is never seen in concert-halls during the normal season. Why? Chiefly because of the conductor's personal appeal, but also because these people are drawn from classes which cannot afford the price of tickets for the other concerts.

Every Work Acclaimed

It is an audience of large sympathy and unbounded enthusiasm. Every item of the miscellaneous program was acclaimed as if it were the experience of a life-time: Franck's Symphonic Variations, no less than Rimsky-Korsakoff's brilliant Capriccio Espagnol, Strauss's Till Eulenspiegel, and Pick-Mangiagli's Bach transcriptions (a first performance here). Tributes to the memory of Elgar and Holst were given in eloquent performances of the Prelude to The Kingdom and three of The Planets Suite. How impressively the British Broadcasting Corporation Orchestra played in these! It was as if every player were intent upon paying his own personal tribute.

BASIL MAINE

Mark Lothar Has Charge of Music in Berlin State Theatre

BERLIN, Sept. 5.—Mark Lothar, the young Berlin composer, whose opera, Lord Spleen, had a short run in Dresden and Berlin three years ago, has been placed in charge of the music at the State Theatre in Berlin, (Staats-schauspielhaus) where Gustave Grundgens is now director. G. DE C.

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American Music in Folk Idiom and New Czech Works Issued

David Guion Arranges More Cowboy Tunes and a Chanty

Following his success in arranging cowboy songs, David Guion has gone on and now gives us *Of Paint*, *The Cowboy's Dream* and *Little Joe*, the *Wrangler*, the last two specifically Texas cowboy tunes. Then he steps aboard a boat and arranges for us *What Shall We Do With a Drunken Sailor?*, a chanty. (New York: G. Schirmer, Inc.)

In every case the arrangement is excellent, showing Mr. Guion's unusual gift for calling up the flavor of these songs. He does this by keeping in mind that, although his arrangements are to be sung, in the main, in concert—we dare say radio will also hear them frequently—the tunes are simple ones and must be decked out only in colors appropriate to them.

Of Paint has a fascinating lilt. *The Cowboy's Dream* is lyrically attractive. In this, as in several of the other cowboy songs, Mr. Guion has done some composing, that is, he has added an original melody to follow a strain of the folk melody, making it, so to speak, grow out of the latter. In this case he has been very successful. Some will find a spiritual affinity between this cowboy tune and a song, very popular a few years ago, called *The Prisoner's Song*. Similarly in *Little Joe* there is original Guion material of excellence. In the chanty he has not failed us either, bringing to it an appropriate touch of modernism. High and low keys are issued of all four songs.

Interesting New Instrumental Music from Czechoslovakia

That the little Czechoslovak republic is active in creative musical art today is evidenced by a number of new publications issued by Hudebni Matice, Prague. The Czechs acknowledgedly are among the most musical of nations. Their present day composers, though none of them has surpassed Dvorak and Smetana, are, indeed, worth discussing, whether one finds to his liking the often much pondered work of the late Leos Janacek, or that very successful current opera, *Schwanda*, der *Dudelsackpfeifer* by Jaromir Weinberger.

These new issues include, first of all, a Sonata for piano by Vladimir Polivka, a sizable work in two extended movements, conceived in very modern idiom, first an *Allegro con brio*, then an *Adagio non troppo*. Polivka has more talent in expressing himself than some of the new men, but his material is not of much importance. There is a dedication, in English (!) which reads: "To my dear friend, Lester D. Mather," which sounds as though the person so honored were an American. It will require a very accomplished performer.

Another new name is that of Silvestr Hippmann, represented by a charming Sonata, Op. 2 for violin and piano, a work so full of graceful writing, so clear in structure and so adroit in manipulation as to make one very curious about its composer. It is not difficult to play. The movements are an *Allegro vivo e cantabile*, an *Andante religioso* and an *Allegro assai, quasi presto*.

Bohuslav Martinu, with whose music we are somewhat familiar, is represented by

an *Impromptu*, also for violin and piano, which awakens in us little or no response. This is a type of intellectualized music, which during the last decade was readily welcomed by societies with Left tendencies, but which today has a hard road to travel. The *Impromptu* is in three brief sections, *Poco Allegro*, *Andante moderato*, *Allegretto moderato*.

A set of *Idylky* (*Idyls*), Op. 10 by Ferdinand Vodicka for violin and piano reveals a pleasing talent; these are tentative in their idiom rather than certain. There are three, a quiet calm one, a joyous one



Langhans, Prague

Silvestr Hippmann, Well Known in Prague as Music Critic and Writer and More Recently as Composer, Is Introduced to This Country with a Charming Sonata for Violin and Piano

and one marked very slow, all worth knowing, if only in passing.

A work recommended to advanced violinists is a set of *Six Caprices* for solo violin by Richard Zika. Beginning with one that presents double stopping in fifths, the composer-violinist (we are certain Mr. Zika is a violinist, for these are caprices that only a highly trained violinist could write!) gives us also other varieties, including chromatics, studies in thirds (No. 3) and some unusual intervals, doubtless intended as preparation for playing passages in modern works.

It should be observed that Hudebni Matice in the Bohemian capital is today bringing out publications, which, in engraving and printing are of the highest type, on paper of very fine quality, editions artistically designed and executed with admirable taste. These publishers should remember, however, that their language is not a familiar one in the world, and, therefore, titles should be in English, or German, or French, as well as in Bohemian. The composers, too, should use Italian for the tempo and expression marks, instead of their native tongue. The present reviewer has been obliged to consult a Czech friend to enable him to understand things essential to a proper reading of the music in hand.

John Tasker Howard Collects and Edits Foster Songs

Twenty-five Songs by Stephen Foster (New York: J. Fischer & Bro.) collected, edited and provided with new accompaniments by John Tasker Howard, is a book that should be in every American home. Foster's music is truly a precious heritage and has taken the place of folk music in the lives of Americans far more securely than have the indigenous melodies of our Indians and Negroes. For Foster reflects an unmistakable something that is part of the consciousness of every member of our vast population, from Maine to California.

Mr. Howard, who has this year published a Foster biography, has distinguished himself in the preparation of this volume. His research has been valuable and his musicianship has made it possible for him to give us simple, appropriate piano accompaniments. The choral arrangements are by that splendid American musician, N. Clifford Page.

In his excellent introduction, the editor expresses his thanks to J. K. Lilly of Indianapolis, whose collection of *Fosteriana* at Foster Hall is now famous, for his assistance in placing at his disposal first editions of the Foster songs, from which he has wisely made his arrangements. Some of the songs are presented in several forms, but in every case they may be sung as solos, the accompaniment being complete. In addition to songs such as *My Old Kentucky Home*, *Massa's in de Cold*, *Cold Ground*, *Old Black Joe*, *Old Folks at Home* and *Come Where My Love Lies Dreaming*, there are such gems as *Open Thy Lattice, Love*, the *Camptown Races*, *Jeanie with the Light Brown Hair* and *Oh! Boys, Carry Me 'Long*, as well as the unfamiliar *Lou'siana Belle*, *Once I Loved Thee*, *Mary Dear*, *Ring de Banjo* and *The Glendy Burk*. Informing notes on the songs appear directly after Mr. Howard's introduction. There is a dedication to the editor's wife.

The volume is beautifully printed and engraved, with a cover in color containing Foster's picture, the typography appropriately set in a manner redolent of the composer's time.

Jacques Wolfe Writes Five Striking New Songs in Negro Idiom

Jacques Wolfe, who has won much success in the last few years with his songs in Negro idiom, has four new ones, *Darkey Lullaby*, *Swing Along*, *Sad Song in de Air* and *Who's Gonna Mourn for Me* (New York: Robbins Music Corporation).

Once more this composer's unusual gift for sensing the appropriate musical inflection of the Negro is revealed. All four songs are worthy of attention. The *Darkey Lullaby* is a smoothly written melodic piece, with a pentatonic lilt in its opening vocal phrase. *Sad Song in de Air*, to a poem by Langston Hughes, is a delectable slow tune, with a flavor of the St. Louis Blues in its melody and rhythm, though in no sense imitative. *Swing Along* is in the style of a spiritual, the composer having here written his own text, a stirring song of jubilation, with its exhortation at the close "Come to Dat Promised Land! Hallelujah!" In many ways the finest of the set is *Who's Gonna Mourn for Me*, an appealing melodic outburst, with an accompaniment that sets off the vocal line very effectively. The texts of *Darkey Lullaby* and *Who's Gonna Mourn for Me* are by Irwin Rowan. The songs are issued in high, medium and low keys, in excellent editions, the title pages of *Swing Along* and *Who's Gonna Mourn for Me* strikingly done by none other than the Russian painter, Serge Soudeikine.

Piano Vocal Score of Pietro Yon's New Oratorio Issued

The piano vocal score of Pietro Yon's oratorio, *Il Trionfo di S. Patrizio* (*The Triumph of Saint Patrick*) has been issued in a strikingly beautiful edition by G. Ricordi & Co., New York. The text by

Armando Romano is printed, as well as an English version by Louis Forgione.

As the work was reviewed at length in *MUSICAL AMERICA* on the occasion of its world premiere at Carnegie Hall on April 29, it is unnecessary here to comment on it other than to record that it is one of the best of contemporary oratorios, containing much writing for the solo voices and chorus that is truly distinguished, both in conception and execution. It has liturgical beauty and also much of a dramatic nature to recommend it to those seeking a new choral work on a sacred subject. Although conceived with orchestra, it may be given with organ accompaniment, as the score at hand indicates. The published score bears this dedication: "With all my devotion and enthusiasm I respectfully inscribe this work to His Eminence Patrick Cardinal Hayes, Archbishop of New York." A.

Briefer Mention

Part Songs Unaccompanied Mixed Voices

Mátra Pictures. By Zoltán Kodály. A set of five Hungarian folk songs arranged by this contemporary master in an altogether worthy manner, presenting scenes of country life in the Mátra district of Hungary. The titles are *Vidrocki's Hunting*, *The Farewell*, *The Message*, *Summer Time* and *Stealing Chickens*. The songs are so set that they go from one into the other, to be sung without pause. Difficult, but well worth the trouble. The English texts are by Clement F. Rogers. (Universal.)

Moon Magic. Three Russian Folk Songs, arranged by Constantin Shvedoff. Masterly is the work of this Russian composer, now living in this country, in bringing these melodies together, and joining them so that they seem to flow and make a unit. They are beautifully done and sing easily. Fine English texts by John Alan Haughton. (Witmark.)

Mohyla. In the series known as *Songs from the Ukraine* appears this beautiful folk piece, arranged by the editor of the series, Alexander Koshetz. The English version is by Max T. Krone. Hear My Supplication, Blessings of Peace. By Arkanghelsky. Two superb examples of the noteworthy contribution to choral literature made by this Russian composer, who died in 1925. Mr. Krone has adapted from the Psalms the text of *Hear My Supplication*, and has edited the second piece. (Witmark.)

The Long Day Closes. Sir Arthur Sullivan's famous part song for male voices has been treated ever so freely by Noble Cain in his transcription for mixed voices, employing effects which some will object to as being out of character. He has also devised an optional viola obbligato and piano accompaniment. (Witmark.)

Mixed Voices with Piano

Happy Land. By Christopher O'Hare. A well-written piece of patriotic character, with piano accompaniment. (Birchard.)

Three Part Women's Voices with Piano

Ladybird. Schumann's familiar *Marienhäuschen*, admirably transcribed by Anna Graham Harris, with an incidental soprano part on the first stanza. The English version of the poem is by the transcriber. Fine program number. (Witmark.)

Three Wooden Dolls. By Margaret Zender Beaulieu. To her own words, this Minnesota composer has written tuneful, sprightly music. Has chances of decided popularity. Not difficult. (Schmitt.)

Jubilate, Amen. By Max Bruch. This lovely piece, a setting of Sir Thomas Moore's *Vesper Hymn*, originally for soprano solo, mixed voices and orchestra, is presented in a splendid version, arranged and edited by Clara B. Tillinghast. The soprano solo has been retained. *Sunset*. By Franz C. Bornschein. A simple, appealing brief lyrical piece by this gifted Baltimore composer to a charming text of his own. (Witmark.)

Songs by GRANVILLE BANTOCK

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Philadelphia's Musical Forces Prepare For New Season of Widely Varied Appeal

Opera, Symphony and Chamber Music Plans Provide for Novelty—Stokowski to Give Bach Mass in Association with Westminster Choir—Institute to Give Strauss's Fledermaus—New Recital Course Will Present Noted Artists

PHILADELPHIA, Sept. 10.—Philadelphia's musical plans are shaping well toward an exceptional season. Already early announcements have been made that presage maintenance of the city's prestige in the field.

Withdrawal of the Metropolitan opera series after nearly forty years is the only significant loss. This will be compensated by the entry of the Philadelphia Orchestra into the operatic arena, with ten operas, these to be given every third week of the regular Orchestra season on Friday afternoons, Saturday and Tuesday evenings—the last the city's traditional opera night. The repertoire will be unhackneyed. Two interesting ventures will be Verdi's Falstaff in English, the translation by John Erskine and Boris Godunoff, in what is described as Musorgsky's original version. Alexander Smallens and Fritz Reiner will be the conductors.

The orchestra season proper will consist of twenty pairs of symphony concerts on Friday afternoons and Saturday evenings. To replace the discontinued Monday evening series of ten programs, there will be ten Sunday evening popular concerts, these falling tri-weekly, during the operatic weeks. There also will be three Concerts for Youth, which Leopold Stokowski will conduct. He will direct all symphony programs from the opening, Oct. 5 until Christmas week, after which he will take a half-year leave of absence. For the second period of the thirty weeks season, the conductors will be Otto Klemperer (his debut here), from Jan. 1 to Feb. 16; Eugene Ormandy,

Feb. 18 to March 23, and Jose Iturbi, March 25 to the end of the season in late April. Mr. Stokowski's outstanding event promises to be the Philadelphia Orchestra's first presentation of the Bach B minor Mass, in association with

Glazounoff String Quartet, described as the official Soviet State Quartet. Recitalists will be Feodor Chaliapin, his fourth under Forum auspices; Lotte Lehmann, her first recital here; Giovanni Martinelli, Nathan Milstein, and Josef Hofmann; with a joint recital by Irra Petina, Metropolitan mezzo-soprano, and Conrad Thibault, radio baritone, formerly of the Philadelphia Grand Opera Company.

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the Westminster choir of Princeton, Dr. John Finley Williamson, director.

The Philadelphia Forum, William K. Huff, general director, is putting its usual emphasis on important music, as a part of its extended schedule.

Among larger events will be a performance of the Johann Strauss operetta Die Fledermaus, by the Curtis Institute, a Philadelphia Orchestra concert with Jose Iturbi as conductor, the Monte Carlo Ballet Russe, a return engagement of the Vienna Sängerknaben, a program by the Don Cossacks, and the first appearance in Philadelphia of the

importance will be inaugurated under the management of Emma Feldman, who has been associated with the Robin Hood Dell management. The recitals will be given in the Academy of Music. Artists and dates are Lawrence Tibbett, Oct. 18; Nino Martini and Grete Stueckgold, jointly, Nov. 15; Yehudi Menuhin, Dec. 13; Lily Pons, Jan. 17; and Vladimir Horowitz, March 7.

Chamber Music Plans

The ninth season of the Philadelphia Chamber Music Sinfonietta, Fabien Sevitzy, founder and conductor, will include the customary three evening concerts and the annual Saturday morning children's concert, all in the Bellevue-Stratford ballroom. The evening dates are Wednesdays, Nov. 21, Jan. 30 and March 20. The morning program is set for April 17. As in the past, Mr. Sevitzy's program will include important American premieres of works for chamber string orchestral group.

Plans have not yet been made public for the cooperatively sponsored chamber music concerts by the Art Alliance and the Musical Fund Society. Last year a series of concerts gave chronological exposition of the history of chamber music. The year before, all the chamber music of Brahms was played in a series of eight evenings.

Frances McCollin will continue her "Philadelphia Orchestra Talks," now a well-defined part of every musical year. She will give two series, one just prior to the Friday afternoon concerts, in the Red Room of the Bellevue-Stratford, and the other at her studio on Thursday afternoons, preceding the programs. In addition to analyzing and illustrating at the piano the current symphony programs, she also will offer illustrated analyses of the ten operas to be produced by the Philadelphia Orchestra.

W. R. MURPHY

M. Witmark & Sons Move to New Home in Radio City

With the removal of M. Witmark & Sons on Sept. 15 to new offices in Radio City, on the fifth floor of the R. C. A. Building, its Educational Publications Division, of which Richard Kountz is editor, is now occupying larger and more suitable accommodations for its activities. A number of important works are now in process of publication, announcement of which will be made later. Both in the field of instrumental and choral music, this catalog has been built under Mr. Kountz's guidance, in a comparatively brief period, into a unit of unusually meritorious quality. There has been a steady increase in the performance of Witmark Educational Publications music, both by school and concert organizations. A long list of its publications has been chosen again this year as required material in state and national contests.

Herbert Gould Takes Position at Drake University

Herbert Gould, bass-baritone, has accepted the deanship of the College of Fine Arts at Drake University, Des Moines, Ia., succeeding the late Holmes Cowper. He assumes his duties on Sept. 15. It is announced that his new position will not cause Mr. Gould to discontinue his concert activities.

Margaret Halstead Sails for European Vacation

Margaret Halstead, soprano of the Metropolitan Opera, sailed on the Staatendam on Aug. 14 for a holiday in Europe where, among other cities, she will visit Berlin.

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Tunbridge, London

Franco Foresta-Hayek, American Tenor, Who Is Winning Continued Successes in Italy

ESTE, ITALY, Sept. 5.—At the concert given here last month in the Giardini del Castello, Franco Foresta-Hayek, tenor, appeared with Rosetta Pampanini, soprano, and scored in arias from Tosca and Bohème, joining with Mme. Pampanini in the duet from the first act of Bohème. He also sang a Gioconda duet with Gino Lulli, baritone. After the E lucevan le stelle aria, Mr. Hayek was obliged to add an encore, singing the big aria from Adriana Lecouvreur to his audience's delight.

The gifted American tenor has been engaged to sing at the Teatro Petruzzelli in Bari in the season which will be given from Dec. 26 to Feb. 20, having been re-engaged as a result of his success there last season. This year, he will be heard in Linda di Chamounix with Toti dal Monte, in Bohème and Adriana

Lecouvreur with Pampanini, in Traviata with Cigna and in either Gioconda or Francesca da Rimini—if the latter opera, is given under the baton of its composer, Zandonai.

Chicago Concerts

(Continued from page 3)

week of Aug. 5. During his stay, Mr. Hadley gave the first Chicago performance of his new suite, San Francisco. Previously he had conducted his well-known Streets of Pekin. Frank St. Leger, of the Houston Symphony, conducted several concerts, presenting as the principal numbers Mendelssohn's Scotch Symphony and Schumann's Second.

Jerzy Bojanowski, conductor of the Warsaw Symphony, officiated during several concerts, offering as novelties The Steppe, symphonic overture by Noskowski, and an excerpt from Moniuszko's opera, The Haunted Castle. Mr. Bojanowski also included Beethoven's Fourth Symphony and Saint-Saëns's Suite Algérienne on his programs. Mr. DeLamarter's programs have included a wide range of the standard repertoire, with occasional novelties. The Concerto Grosso of Robert Whitney, talented young Chicago composer, was conducted by the composer at several concerts.

The Detroit Symphony Orchestra was directed by its regular conductor, Ossip Gabrilowitsch, in three concerts during the week of Aug. 5. Tchaikovsky's Fifth Symphony was the main item of Mr. Gabrilowitsch's opening program. He was listed for an appearance as piano soloist at later concerts. Otherwise the concerts of the Detroit Orchestra have been under the capable direction of Victor Kolar.

The concerts of both orchestras came to a close for the summer on Sept. 9. On Sept. 10, the Tabernacle Choir of Salt Lake City began a week's engagement at the Ford Gardens.

MARGIE A. McLEOD

FESTIVAL AND PAGEANTS DELIGHT CHICAGO

Chicagoland Fete and Jewish, Celt and Negro Epics Staged at Soldier's Field

CHICAGO, Sept. 10.—The annual Chicagoland Music Festival, sponsored by the Chicago Tribune and allied newspapers, was held in Soldier's Field on Aug. 18, with 12,000 participants performing before an audience of 100,000. The extensive program featured John Charles Thomas and Al Jolson as soloists, a Festival band of 100, thousands of visiting bands from nearby towns and cities, many choirs and choruses, and prize winning soloists.

Winners of the vocal contest were Sara Corinne Mason, soprano of Chicago; and Claude C. Smith, baritone of South Bend, Ind. Other victors in the various divisions were, Baltimore and Ohio Glee Club, Ivan Sersaie, conductor; Watseka Women's Chorus, Watseka, Ill.; Grace Burnham, conductor; Egyptian Choral Club, West Frankfort, Ill.; Frank Trobaugh, conductor; mixed quartet of St. James Methodist Church, Chicago. In the adult class for large bands, honors were won by St. Mary's Training School of Desplaines, Ill. Other band winners were Prairie View, Ill., Concert Band; Froebel High School Band of Gary, Ill.; High School Band, directed by Marcel Ackerman, Mooseheart, Ill. Other features included the Chicago A Cappella Choir conducted by Nobel Cain; a band under the direction of Victor Grabel; a chorus of 4000 led by George Lee Tenet; bass solos by Mark Love; Boy Scout exhibitions; ballet dancing by 1500 children, and community singing led by Edward Clissold, Rollin Pease and Frank Bennet.

Celtic Pageant Impressive

The Pageant of the Celt was presented at Soldier's Field on Aug. 29. Important episodes of Irish history such as the preaching of St. Patrick, the victory of Brian Boru and the coronation of Edward Bruce were enacted with musical background. The music was directed by Benedict FitzGerald and consisted of many of the most famous Irish folk songs as well as Gregorian chants.

Participants included Dennis Cox, baritone; Edward J. Scanlan, dramatic director; Hilton Edwards, technical advisor, and Michael MacLiammior, narrator. Among the musical organizations that participated were the Irish Musical Chorus conducted by Clement C. Hutter, the Chicago Welsh Male Chorus under Robert Gomer Jones, and two bands of pipes and drums, the Shannon Rovers and Scottish Kilts.

History of the Jewish Race

As the culminating feature of Jewish People's Day at the Century of Progress on July 29, a pageant, The Epic of a Nation, was presented before a huge audience at Soldier's Field. The pageant, under the general direction of Blake Scott, according to a book by David E. Hirsch, portrayed the development and dispersion of the Jewish race, the Jewish colonization of Spain, Chassidic folk dances and customs, the Jew's entrance into the field of labor, and the modern Zionist movement. A large choir and a symphony orchestra furnished the musical background under the direction of Leo Kopp.

Previous to the pageant a musical program was presented in which Mr. Kopp conducted Ernest Bloch's Israel

and a Hebraic Rhapsody by B. Zolotareff. Grisha Goluboff, young violinist, created a sensation with his playing of the first movement of Saint-Saëns's B Minor Concerto and a shorter work called Hebraish, by the Chicago violinist and composer, George Perlman. Also participating in this section of the program were Arthur Tracy, well-known radio singer, who sang Eili, Eili, Maude Key and Avrum Mathews.

O Sing a New Song, a pageant celebrating the talents and progress of the Negro race, was presented at Soldier's Field on Aug. 25. The first division portrayed Negro life in the jungle; the second, a plantation scene celebrating the colored man's joy at emancipation, and the final portion was devoted mainly to jazz. Appearing in the various episodes were Noble Sissle and his orchestra; the celebrated colored soprano, Abbie Mitchell; Earl Hines, pianist; Bill Robinson, tap dancer; and Irene Castle, who outlined the development of modern ballroom dancing.

Arpad Sandor to Establish Studio in New York

Arpad Sandor, concert accompanist and coach, who has been spending the summer at Forte di Marmi, Italy, and at Schierke in the Harz mountains in Germany, will return to the United States on Sept. 15. He will establish a studio in New York for coaching in lieder and general concert repertoire during the coming season. He toured this country last season as accompanist to Jascha Heifetz.

Mr. Sandor will be accompanied by his wife, who is the daughter of Dr. Leo Blech, the noted German conductor. During the summer, Mr. Sandor has been working on a book on folk lore as a bridge between internationalism and nationalism in music.

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FALL TERM BEGINS SEPTEMBER 17

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London Again Revels In the Art of the Ballet

Something Close to Surfeit of Dancing Experienced In Performances of Ballets Russes, the Open-Air and Mercury Theatre Ventures — Success Again Attends Dolmetsch Festival—Old Works by Perotin of Much Interest

By BASIL MAINE

IT has lately become the fashion for London to give itself up to ballet during the late summer. This year we have had almost a surfeit of dancing, if that is possible. At Covent Garden, Col. de Basil's Ballets Russes have proved as successful as ever, so much so that he has permitted himself the luxury of a gala night. At Mr. Sydney Carroll's open-air theatre in Regent's Park, ballet has been introduced as an antidote to Shakespeare and Shaw. Again, at the little Mercury Theatre (where Mr. Ashley Dukes has lit a candle which shines like a good deed in a naughty world) new dance creations have frequently attracted West End audiences to travel even further west.

In a sense, the Russian Ballet season at Covent Garden is a most suitable pendant to the opera season there. After the intensity of vocal expression that the one art demands, the silent eloquence of dancers comes as something like a relief, especially as the technique of dancing, is, on the whole, more highly developed today than that of singing. Col. de Basil's company can boast of an even higher technical accomplishment than last year. One reason, no doubt, is the consolidating effect of the recent American tour; another, I venture to think, is the inspiration which has been derived from the playing of the London Philharmonic Orchestra. Only toward the end of the season did the players show signs of fatigue after a most arduous session.

Dancing the Symphonies

In some of the ballets, *Le Lac des Cygnes*, for example, and *Jeux d'Enfants*, we had the rare experience of music and choreography moving together in a mutual exaltation. In the first, Danilova's Swan Princess appeared to transcend the classic tradi-

tions; in the second, Riabouchinska's Child, Baronova's Spinning Top, and Lichine's Traveller were the very embodiment of Bizet's charming music.

Les Présages, Massine's choreographic version of Tchaikovsky's Fifth Symphony, has been as successful as last year. No wonder—the ensemble of the corps de ballet is so admirable, and Algeranoff in the role of Fate is so effectively dramatic. Furthermore, the musical public does not feel that this pressing of a symphony into Terpsichore's service is so much a sacrilege when Tchaikovsky is the composer! Brahms is quite another case. I am still at a loss to understand why Massine was led from Tchaikovsky's Fifth to the most austere sombre of all symphonic works, Brahms's Fourth, unless it was the coincidence of key. Perhaps he is never so inspired as when he is dancing in *E Minor*. Something of that tonality's nature is reflected in the autumnal coloring which accompanies the First Movement.

"Attempted Parallel"

How shall we describe this ballet bearing the clumsy title of *Choreartium*? I am not sure that "translation" is precisely the word. Massine's invention, masterly as it is, cannot be regarded as being anything more than a version of the symphony; even so, the word "version" cannot be used as we apply it in the case of a novel turned into a play. The nearest description I can find is "an attempted parallel." From this angle, the elegiac *Andante* is by far the most successful. On the other hand, the rustic gaiety of the dancing, beautiful as color and setting are, is hardly a parallel to Brahms's heavy-hearted Scherzo. Nor can the indication of the bass of the Chaconne by a row of men in black be accepted as a step toward a satisfactory solution of that monumental finale.

In brief, *Choreartium*, which has been finely danced by the whole company, with Toumanova, Danilova, and Massine himself among the principles, is for those (and they are not a few) who are constitutionally unable to take Brahms too seriously.

Stravinsky Still Popular

An enthusiastic welcome awaited the ever-popular Petroushka. Compared with the overflowing sentiment of *The Fire-Bird*, this puppet ballet marked a new departure in Stravinsky's career. Still the essential romantic, he nevertheless began, with this work, a period of pioneering. De Basil's company gave a rather unequal performance of it when it was first brought into the season's repertory. Even so, the ballet cast its old spell. We hardly know how to regard this tale of frustration and jealousy, whether to see in it a symbol of human tragedy, or to accept its pathos as being confined to a marionette world. Obviously Stravinsky still has an affection for Petroushka for he has recently revised the score. Only to the extent, however, of changing some expression marks, taking out a few slurs, and rearranging one chord. His intention, I suppose, is to clarify the texture, and to bring the music more into line with his present outlook. Of the principals, only Massine reflected the glory of the Diaghileff days. Petroushka, indeed, is one of his best roles. Riabouchinska as the Dancer and Lichine as the Blackamoor mimed well enough, but they lacked the

subtlety which the earlier exponents revealed in the characterization.

One other ballet calls for notice, not because it is in any sense a landmark, but because it was given here for the first time. This was *Union Pacific*, another Massine creation with scenery by Albert Johnson. I believe it has been seen in America. Readers, then, will need only to be reminded that it is based on the building of the first transcontinental American railroad—an attempt, in fact, to put modern ballet on the rails. In spite of Nicolas Nabokoff's untidy, splashy music, it is a good entertainment, made memorable by one brilliant solo dance by Massine as the bar-man. On the first night, this dance held up the ballet, and the audience insisted on its immediate repetition. It probably will have the same kind of popular success as that which was once enjoyed by Ravel's *Bolero*.

The Dolmetsch Festival

I do not doubt that quite a number of readers will be glad to read that Dolmetsch's Festival of Old Music met with success during the last fortnight of July. This Festival, now in its tenth year, always attracts a number of American visitors who find the pleasant, sleepy town of Haslemere much to their liking. Dolmetsch, looking more and more like Mime as the years pass, had new discoveries to offer as a result of recent research, particularly the ingenious four-part *Fantasies of Perotin le Grand* (13th century) and examples of ancient bardic music. If the average music-lover is inclined to regard such research as being a kind of Polar expedition, there are at least a few who, having heard the results, will be disposed to change their views on instrumental music and its origins. In view of the close texture of the Perotin compositions, the freedom of their counterpoint is quite remarkable. As for some lute pieces from the Straloch manuscript (17th century), they held the most surprising modulations.

As a young man, Dolmetsch had a vision of a lost world of music and set out to re-discover it. Each year brings him nearer to the realization of his dream.

New Musical Journeys

In connection with the 250th anniversary of the birth of Johann Sebastian Bach, Guy Maier will inaugurate his annual New York series of Young People's concerts with a special Bach program on Jan. 2 to be illustrated with



Guy Maier Seen Outside His Studio at the Juilliard School of Music, Where He Taught This Summer

stereopticon slides of photographs taken by Mr. Maier during the past summer in Thuringia and other sections of Germany associated with Bach and his ancestors where he unearthed considerable material about the composer unknown to the general public.

Mr. Maier's season will begin Oct. 17 with a series of his Musical Journeys in Lansing, Ann Arbor, Saginaw and Mt. Clemens, followed by fifteen Young People's recitals in Minnesota in co-operation with the Juilliard Musical Foundation. On Nov. 14 his two-piano tour with Lee Pattison begins in Bloomington, Ill., and will extend from the Pacific Coast and back.

At a contest sponsored in Spain by Le Violoncello, the first prize was won by Joan B. Lambert with his work, *Songe Erotique*.

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GORDON QUARTET IS HEARD IN OPEN AIR

New York Orchestra Concludes with
Russian Programme—Ruth Miller
Is Soloist

WESTON, Conn. Sept. 10.—An innovation in the musical life of Fairfield County took place on Aug. 8 when the Gordon String Quartet played a program of chamber music in the open air auditorium at Music Hill, where the New York Orchestra, Nikolai Sokoloff, conductor, has been holding forth all summer. The concert was given for the benefit of the sustaining subscribers of the Fairfield County Music Association, which sponsored the symphony programs, and was also in the nature of an experiment in presenting chamber music out-of-doors before a large audience.

Acoustically the experiment was completely successful, and so bewitching artistically that one hardly missed the ninety-piece symphony that had occupied the orchestral shell twenty-four hours earlier. The program was devoted to the Beethoven Quartet No. 4 in C Minor, Op. 18; John B. McEwen's Quartet in A Major (first hearing here), and the Borodin Quartet in D Major, No. 2, all played with finesse.

The regular subscription series of the New York Orchestra was resumed on Aug. 10, with Ruth Miller (Mrs. Mario Chamlee), soprano, singing the aria of the Queen of the Night from Mozart's Die Zauberflöte with lovely tone and great technical brilliance. Micaela's aria from Carmen was given an especially poignant delivery. The orchestral numbers were Daniel Gregory Mason's Chanticleer Overture, the Berceuse of Jarnefelt, Chabrier's Espana, and a deeply-felt and notable performance of Beethoven's Fifth Symphony.

The final concert of the summer series brought an evening of Russian music.

RALPH LYCETT

GREETED IN HONOLULU

Local and Visiting Artists Give Programs for Large Audiences

HONOLULU, Sept. 1.—Summer activities in Honolulu musical circles have centered about visiting artists and teachers, imported for special sessions of local schools and conservatories.

Harold Dahlquist, baritone and lieder singer, has just concluded his engage-

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ment at the Punahou Music School, and gave a final recital on Aug. 21.

Henry Purmort Eames, professor of musical art and aesthetics at Scripps College, California, has been heard in a series of lecture-recitals at the University of Hawaii and the Kokokahi Summer Music School. On July 15, Mr. Eames also appeared at the Honolulu Academy of Arts, discussing and illustrating The Orient's Musical Gift to the Occident.

The Kokokahi Summer Music School was also responsible for bringing to Hawaii Glen H. Woods, director of music in the public schools of Oakland, Calif. Intensive courses in public school

PLANS BOSTON SEASON

Fine Artist Lists for New England Announced by Aaron Richmond

BOSTON, Sept. 10.—Recitals by Raymond Havens, well-known Boston pianist, and Frank Kneisel, violinist, in Jordan Hall will open the season here early in October, according to Aaron Richmond, Boston concert manager.

Mr. Richmond also plans a popular price series including appearances by Roland Hayes, Oct. 24; Ossip Gabrilowitsch and Albert Spalding in a sonata recital Nov. 18; Angna Enters, dance-mime, Nov. 29; the Don Cossack Russian Male Chorus, Dec. 16, and by Dr. Josef Hofmann, Jan. 5. Advance response augurs well for the series.

In addition to eight performances at the Boston Opera House in November, the Monte Carlo Ballet Russe will be presented by Mr. Richmond in Providence, Worcester, New Haven, and Hartford. The Don Cossacks will be heard during December in Hartford, Worcester, Andover, Holyoke and Lowell.

Recitals scheduled in close succession at Jordan Hall are those of Maria Kurenko, soprano; Royal Dadmun, baritone; and Felix Fox, pianist.

INTRODUCES NEW RADIO

Lucrezia Bori Demonstrates Philco's High Fidelity Instrument

A radio receiver, developed by engineers of the Philco Radio and Television Corporation, which is said to embody a tonal range and a uniformity of musical reproduction of a type hitherto unattained, was demonstrated by Lucrezia Bori, soprano of the Metropolitan, at an introductory audition at the Hotel Waldorf-Astoria in New York on Sept. 12. Many distinguished persons representing music, science, art and education were present and the ceremonies were broadcast nationally.

Chief among the improvements noted in the new instrument is its ability to distribute tones of the entire musical range equally in all directions so that they are heard as readily in either side of the loud speaker as directly in front of it.

Patrick O'Sullivan Gives Lecture
Recitals in Louisville

LOUISVILLE, KY., Sept. 10.—Patrick O'Sullivan, a native of Louisville and head of the Memphis Conservatory of Music, gave a series of lecture recitals here on Aug. 24, 27 and 29 at the music room of Mrs. J. B. Speed.

Capacity audiences applauded his playing of works by Lully, Chopin, Liszt, Dussek, Debussy, Beethoven and others, in addition to his own Negro Suite, Melody Pathétique, Vision, from the Irish Suite and Eastern Romance.

music brought special opportunities to local educators.

The music of Erich Kahl, Honolulu organist and composer, was featured in a musical given by Leigha JoHantgen Blessing and artist students on June 28. Mr. Kahl and Verne Waldo Thompson were the accompanists for the evening.

Interesting events at the Honolulu Academy of Arts have included a recital by Knox Hill, Chicago pianist, and a sonata recital by Fred Demuth, violinist, and Robert Vetlesen, pianist.

Other musical events of importance were made possible by the visit of the Noack String Quartet.

V.W.T.

TORONTO OPEN-AIR PROMS

Orchestra, Under Reginald Stewart, Gives Popular Programs

TORONTO, Sept. 10.—The Promenade Symphony Concerts, which have been given in Toronto this summer at University Arena have been most successful. Speculations have been rife as to why these Prom concerts have turned out to be such an overwhelming success despite torrid weather. The answer is this: Low prices, attractive programs, soundly built, and the informality. An enthusiastic audience sitting in shirt sleeves smoking pipes and enjoying every moment of the delightful program demanded, by violent hand-clapping and foot-stamping, that the conductor repeat his fine performance of a Bach work.

The orchestra, which consists of 100 musicians, is under the baton of the capable Scottish Canadian, Reginald Stewart. Some of the outstanding works played have been Cesar Franck's Symphony in D Minor; Rimsky-Korsakoff's Scheherazade Suite; Brahms's Third Symphony; Beethoven's Fifth Symphony; Bach's Suite No. 3; Schubert's Unfinished Symphony; Mozart's G Minor Symphony; Saint-Saëns's Carnival of Animals, and Incidental Music from A Midsummer Night's Dream, by Mendelssohn. V. McL.

RECEIVES PATENT

Marjory Fisher Designs New Type of Violin Chin and Shoulder Rest

SAN FRANCISCO, Sept. 10.—Marjory M. Fisher, music critic for the San Francisco News and San Francisco correspondent for MUSICAL AMERICA, has been granted a patent on a new type of violin chin and shoulder rest. Designed to permit the player to hold the violin correctly and comfortably without loss of tone and resonance from interference by cushions or other accessories in direct contact with the instrument, the device has received endorsement from several outstanding musicians, among them the well-known violinists, Louis Persinger and Kathleen Parlow.

"I grew tired of hearing choked fiddles," explained Miss Fisher. "In my own violin playing days, I had discovered, quite by accident, the way different types of chin rests affect the tone of the instrument, and finally combined three different types and experimented until I had a satisfactory one. Then I decided to elaborate my home-made device into a marketable idea."

Aeolian Horn Quartet Starts Season

ASBURY PARK, N. J., Sept. 10.—The Aeolian Horn Quartet will open its third season with performances at church services in Newark and East Orange. The group specializes in church and club appearances. Members are William Hadley, Bruce Netschert, Frederick Gluck and Hugh Simpson.

Organists Convene

(Continued from page 15)

had been solo organist here in 1894!

The conventions of the National Association of Organists began with the gathering at Ocean Grove, New Jersey, in 1908, and with the election of Will C. Macfarlane as president. In its twenty-seven years of continuous effort, the association has founded chapters in Connecticut, Delaware, Florida, Illinois, Iowa, Kentucky, Maine, Maryland, Massachusetts, Missouri, New Jersey, New York and Pennsylvania. The convention just concluded attracted about 200 delegates.

In merging with the American Guild of Organists, each member of the National Association will have the privilege of accepting associate membership, or of seeking to become a fellow by means of a thorough-going and exacting examination. This step is being taken only after an overwhelming vote in its favor on the part of the various individual chapters.

Among the social events in connection with the convention were a dinner given by W. W. Kimball for organists who have played on the Memorial Auditorium organ, a luncheon given by Mr. and Mrs. Walter N. Waters at their home in Sutton, for a convention group, and a luncheon at Wayside Inn and sight-seeing trip for entire convention.

The convention concluded with a banquet on Friday at which Reginald McAll, a former president, read a history of N.A.O., and President Carl read letters from a number of prominent European organists. Dr. Sigmund Spaeth entertained.

JOHN F. KYES

Wesley Weyman Collection Presented to New York Library

The music library of the late Wesley Weyman, pianist and musicologist and for three years a member of the faculty of the Institute of Musical Art, has been presented to the New York Public Library. Mr. Weyman, who died in New York in 1931, was a native of Boston and was a pioneer in popularizing American music in Europe. The collection includes classical and modern composers, and books in English, French, German, Italian, Spanish and Latin.

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Vistas of the Art, as Viewed in Recent Books on Music

Marion Bauer Appraises Music of Today in the Light of the Past

Twentieth Century Music, by Marion Bauer (New York: G. P. Putnam's Sons), supplies an acutely felt need for an authoritative guide to an intelligent approach to the music of today. Miss Bauer introduces her subject by tracing the innovations made by the outstanding "modernists" of the past, Monteverdi, Haydn, and the rest of them, who had as violent detractors because of their "modernism" as have present-day composers. Perhaps the distinctive value of the book lies in the illuminating manner in which the author shows how the music of today really stems from the music of the past and thus is to be regarded as an evolution rather than merely a revolt.

Her statement that the history of music has developed along the line of the natural harmonic series and that "this makes it seem plausible that the composers of the twentieth century have reached the stage of the higher overtones and consciously or unconsciously, are using them as the bases of their experiments in dissonant melody and harmony" may be taken as the basic argument for her admirably developed treatise. She points out that after Greek magadizing, plainsong, organum, the sway of the simpler triads and the dominant seventh the addition of the ninth overtone ushered in the period of Wagner and Franck, after which came Debussy's experiments with the whole-tone scale, Scriabin's "mystic chord" of fourths, and finally Schönberg's treatment of the chromatic overtones as the basis of atonality and such reachings out into the domain of quarter-tones as have been made by Aloys Haba.

The author explores the methods of Impressionism and Scriabinism, the vital modernistic individualism of Sibelius, the evolution of Stravinsky from a musical "barbarian" into a neo-classicist, the Expressionism of Schönberg with his twelve-tone scale, the polytonality of the French, the innovations of Bartók, the dissonant counterpoint of Hindemith and the various other ramifications of latter-day composing. There are chapters on The New Opera, Jazz and American Music, and The New Esthetic. Finally the conclusion is reached that "the writing on the wall points to a new romanticism, a renaissance of beauty and of simplicity—but a romanticism composed of the new materials. The spirit of beauty must be born again. It must be released from the fetters which have held it earth-bound. It will be a new beauty to fit a new epoch which is gradually rising from the ashes of the old, for 'the former things have passed away'."



Marion Bauer, Whose Book on Twentieth Century Music, Foresees a New Romanticism to Be Based on New Materials, a Product of Evolution Not Revolution in Art

Gerald Abraham Discusses Modernism in Readable Little Volume

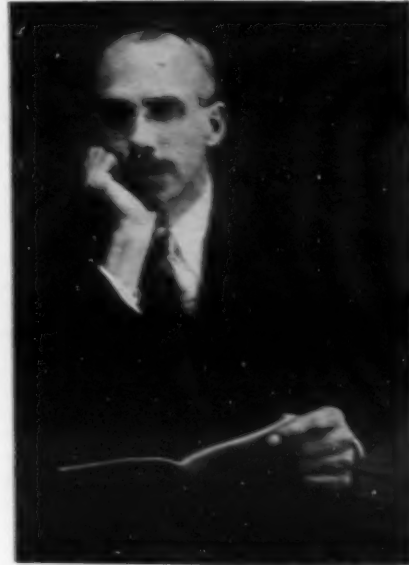
Another rewarding book for the wayfarer in the realm of modernism is This Modern Stuff by Gerald Abraham (London: Denis Archer), whose irrepressible sense of humor and lightness of touch combine to present the gist of the subject in a singularly readable as well as concise form. Taking as his premise the belief that new ideas and new vocabulary are so nearly inseparable in music that no composer of the first rank has been able to say all he wanted to without remolding the current musical language into at least a distinct dialect of his own to say it in, he insists that, as with a foreign language, one must have both some guide to the modern composers' vocabulary and syntax and along with it a great deal of keen listening practice.

After summarizing the various harmonic innovations and the drastic economy of means of the most modernistic composers he makes the point that in place of the unique emotional and intellectual excitement that is the vital essence of so much great music of the past the modernist stresses rhythm, "organized with terrific nervous intensity," as the actual driving power. "Instead of shape begetting shape, as in the older music, rhythm now begets rhythm. In place of sequence of line and the sequence of emotion we have rhythmic sequence. The driving power is physical in nature, rather than emotional or intellectual"—a verdict the author asks us to regard as not so condemnatory as it may appear to be on the surface. C.

Valuable Harmony Text Produced by Baldwin and Witte

One of the few practical harmony books is Harmony Simplified (New York: M. Witmark & Sons), issued in two books, paper covers, octavo size, by Ralph L. Baldwin and Arthur F. A. Witte, directors of school music in Hartford, Conn., and Yonkers, N. Y., respectively.

To be sure, everyone who writes a harmony book today is certain to impress on you the fact that his is a practical work. But an examination brings the feeling that the author has been mistaken. Messrs. Baldwin and Witte, however, have accomplished this greatly to be desired end. Their small book is a clear, straightforward one, "designed to satisfy an urgent need by placing in the hands of teachers and students a practical and concise treatise on the science of harmony." Book I deals with intervals, chords, harmonization of melodies in major and minor keys, cadences, first and second inversions, the dominant seventh, modulation to the dominant and subdominant and, finally, secondary triads. Book II begins with the dominant ninth and goes through



Karl W. Gehrken Has Again Edited the M. T. N. A. Volume of Proceedings and Also Written a Fine Book on Music in the Grade Schools

the Neapolitan sixth chord. All through the book is well illustrated by musical examples, the text clear, the printing and engraving similarly so. This is obviously the harmony book that teachers in our schools and conservatories will be delighted to use. Messrs. Baldwin and Witte are to be congratulated on their having eliminated everything but the essentials. That's an achievement! A.

Ethel Peyser Writes "Pre-Primer" of Music Appreciation

Directing her book to "those embarrassed souls who clap in the wrong places during concerts," Ethel Peyser again contributes to the vast music appreciation literature with a diminutive volume entitled How to Enjoy Music (New York: G. P. Putnam's Sons).

There is nothing in these 150-odd pages which is not to be found in innumerable previous works, except, perhaps, the manner of approach to the subject. As the author points out, the book is not only a primer but a pre-primer for the musically ignorant. Hence technical jargon is deleted almost in toto, and diagrams and explanations of extreme simplicity make clear the mechanics—a signal boon to the rank novice.

The ground covered includes musical design, music and emotion, the orchestra and its instrumental families (well illustrated), and a highly commendable chapter called How to Listen to Modern Music. A preface by Philip James, of New York and Columbia universities, lends interest to the book, and there is a useful glossary. An index is lacking. R.

Gehrken Edits M.T.N.A. Volume and Writes Excellent Book of His Own

Following the Music Teachers National Association annual convention in December, 1933, the customary book of the proceedings has recently been issued. Karl W. Gehrken is again the capable editor. This symposium of articles contains valuable technical material on a variety of subjects; much that is interesting, helpful, and not a little that is humorous.

A few of the papers and their authors listed are: A Word About Festivals, by William Arms Fisher; The Use of Syllables in Music Reading, by Dr. Gehrken; The Moor Double-Keyboard Piano, by Winifred Christie; and Violin Composition in America, by Cecil Burleigh, which was reprinted in MUSICAL AMERICA.

Other addresses reprinted are by Dr. Howard Hanson, Charles S. Skilton, W. Oliver Strunk, Russell V. Morgan, Harold L. Butler, George A. Leighton, Dudley Buck, and others.

At approximately the same time Dr. Gehrken's new book, Music In The Grade Schools (Boston: C. C. Birchard and Co.) appeared. The chapters deal with varied phases of the child's musical training: Avenues of Approach to Music Appreciation, First Grade Problems, Voice Training, Creative Work, Uses of Syllables, and many others.

This book is the significant effort of an eminent educator of the present musical generation to create a field for the future furtherance of music. It is, as Dr. Gehrken says, a manual for the teacher, supervisor, general administrator, and above all, for the masses of children in the American public schools. Written as the fruition of experience and thought and based upon a knowledge of modern psychology this book need intimidate no one. It is a book of substance, yet not so technical as to be uninteresting or formidable.

Engaging Collection of Articles by W. J. Turner Issued

W. J. Turner, one of the so-called literary music critics of our day, whose position in England has at times suggested that of Paul Rosenfeld in this country, does a lot to make us think more of him with his volume Facing the Music (London: G. Bell and Sons, Ltd.). It is frankly a set of Reflections of a Music Critic, according to its title page and is a most engaging collection.

Most of these Turner essays have been published in the *New Statesman and Nation*, *The Nineteenth Century and After*, the *Radio Times* and the *Illustrated London News*, but they certainly seem to us worth preserving in book form. They are to be enjoyed more for their style and the brilliant thinking displayed in them than for the opinions they advance. Some of the best are The Function of the Critic, Music and Poetry, Opera Librettos, The Fraud of

(Continued on page 32)

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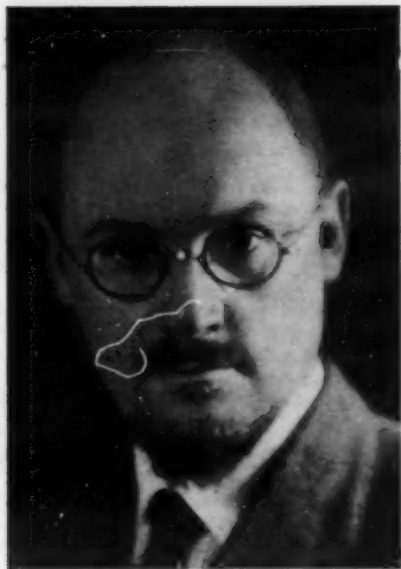
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Vincent V. Hubbard, Well-Known Voice Teacher of Boston, Who Is a New Faculty Member of the David Mannes Music School

ADD HUBBARD, CHENEY TO MANNES SCHOOL FACULTY

Boston Voice Teacher in New York Two Days Weekly—Organist Is Pupil of Dupré

Vincent V. Hubbard, teacher of singing, and Winslow Cheney, organist, are two important additions to the artist faculty of the David Mannes Music School for the 1934-35 season.

Mr. Hubbard, who will teach two days a week at the school, is the son of Arthur J. Hubbard, well-known authority on vocal technique, with whom he studied and prepared for his operatic appearances. After the retirement and death of Mr. Hubbard, senior, many well-known artists trained by him turned to his son for further guidance. Among his pupils are Charles and Arthur Hackett, Roland Hayes and Edward Matthews.

Mr. Cheney returned last year from a long stay in Europe where he worked with Marcel Dupré, noted French organist, and made an intensive study of the works of Bach. He was the first American organist ever to be invited by the City of Manchester, England, to give a concert on the great Town Hall organ. In America, Mr. Cheney studied with R. Huntington Woodman, the late J. J. McClellan and the late Lynnwood Farnam.

In Schools and Studios

Adelaide Gescheidt Opens New Studios

Adelaide Gescheidt, teacher of singing, opened her new studios at 32 East 64th St., on Sept. 4, with a notable increase in enrollments. Many musicales are planned for this winter in which Miss Gescheidt will present a number of pupils and former pupils who are well known in concert, opera, and radio fields.

Paolo Gallico to Teach in New York

With a large advance enrollment, Paolo Gallico, pianist, composer and teacher, will open his new studio in Steinway Hall on Oct. 1. He will teach advanced students in piano, composition and orchestration, and beginning Nov. 5, will organize normal courses for teachers which he has conducted with much success in California for eight consecutive summers. Mr. Gallico returns to teaching after two years of composing and broadcasting.

De Paul University School of Music Adds New Courses

De Paul University School of Music has added Professional Training Course to its curriculum. This course is for students not interested in degrees, but who wish to devote their entire time to the field of applied music. Another course to be inaugurated this fall, is the Composition Class for Children under the direction of Dr. Wesley LaViolette.

Summer session scholarships were awarded to Mae Yampolski, Gregory Konold, Clifford Norton, Sam Sciacchitano, Catherine Figg and Clifford Miller.

Sergei Tarnowsky, pianist, and Michael Wilkomirski, violinist, were heard in recital in the Little Theatre during the summer.

Thomas Richner, Morris Pupil, Plays at University of West Virginia

Thomas Richner, pianist, pupil of Harold Morris, gave a highly successful recital at the University of West Virginia, Morgantown, W. Va., on Aug. 27, offering a program of works by Bach-Busoni, Bach, Beethoven, Ravel, Prokofieff and Chopin. Mr. Richner was heard in four solo broadcasts over WOR during July, also in the Beethoven G Major Concerto under the baton of Philip James.

Y. M. H. A. Music School Opens Seventeenth Season

The Y. M. H. A. Music School, A. W. Binder, director, began its seventeenth season on Sept. 12. Courses are offered in violin, piano, cello, voice, solfeggio and all theoretical branches.

La Forge-Berumen Studios End Summer Activities

The concluding concert of the weekly broadcasts over the Columbia System by the La Forge-Berumen Studios was given on Aug. 29, by Elizabeth Andres, contralto; Alice Cooper, pianist, and Virginia Duffey, accompanist. Others heard during the month were Mr. La Forge and Mr. Berumen, also Emma Otero and Mabel Miller Downs, sopranos; Clemence Gifford, contralto; Santo Di Primio, and Ellsworth Bell, tenors; Harrington Van Hoesen and Dale Gilliland, baritones; John Lombardi, bass, and Helen Wakefield, Adelaide Anderson and Gerald Mirate, pianists.

The series of concerts at the La Forge-Berumen summer school ended on the evening of Aug. 23. The program was offered by Misses Otero and Gifford and Messrs. Van Hoesen and Mirate. The final group was of songs by Harriet Ware, sung by Miss Gifford with the composer at the piano. On Aug. 16, Lenora Bonin, soprano, Mr. Gilliland and Miss Wakefield were heard, Mr. La Forge accompanying. Marie Mulcahy, soprano, Robert Simmons, tenor, and Evelyn White, pianist, were heard on Aug. 9. Leonid Bolotine, violinist, played obligatos to several of Mr. Simmons' songs. Elizabeth Harmeling, pianist, was heard on Aug. 2, also Miss Otero and Miss Anderson.

Mme. Mihr-Hardy Opens New Studios

Mme. Caroline Mihr-Hardy, dramatic soprano and vocal teacher, opened her new studios at the Sherman Square Studios on Sept. 1.

CHICAGO STUDIOS

CHICAGO, Sept. 10.—Viola Cole Audet, composer, pianist, and Erich Sorantin, violinist, and conductor of the Philharmonic Symphony of Nashville, Tenn., were presented in recital recently by the Chicago Musical College in Curtis Hall. Mr. Sorantin revealed brilliant qualities in Bach's Chaconne, two of his own compositions and Wieniawski's Souvenir de Moscou as well as other works. Mme. Cole Audet also was heard in a group of her own piano compositions.

Richard Czerwonky, violinist, appeared as soloist with the Milwaukee Philharmonic, Dr. Frank Laird Waller, conductor, on Sept. 6, playing the Mendelssohn Concerto. Dr. Waller is a member of the faculty of the Chicago Conservatory.

Donald Stroup, pianist, gave a concert under the management of Dorothy Foster in Michigan City, Ind., on Sept. 2. Mme. Julie Rivé-King was heard at the Women's Club, Warren, Pa., on Aug. 28. Bernard Von Hefte, tenor, artist pupil of Alexander Corado, was soloist at the Jewish Temple in Aurora for the fall holiday services.

Among teachers who have recently joined the faculty of the Chicago Conservatory are Karl Reckzeh, Alvena Reckzeh, pianists; Alberto Salvi, harpist; Maurice Scaffi, tenor, and Bertha Stephens Scaffi, pianist. O. E. Robinson, director of the public school music department, began his classes on Sept. 10.

The final recital of the summer class of Ellen Kinsman Mann was given by Virginia Whitman, Mary Evans, Katharyn Bauder and Edith March. Mrs. Mann, who reports the largest summer class she has had in years, left shortly after for a few weeks' vacation in Boston and on Cape Cod.

Philadelphia Conservatory Embarks Upon Fifty-eighth Season

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, in entering upon its fifty-eighth season on Sept. 12, announces the re-engagement of its principal teachers including Olga Samaroff, piano master class; Arthur Reginald,

Allison R. Drake, piano; Boris Koutzen, Charlton L. Murphy, violin; Stephen Deak, cello; Edna Phillips, harp; Frederick W. Schlieder, musical science and composition; Susanna Dercum, Clyde R. Dengler, voice; Ralph Kinder, organ.

Special courses include The Layman's Music Courses, Inc., under the direction of Mme. Samaroff assisted by Paul Nordoff and Dr. Frederick W. Schlieder; an opera class with John A. Thoms, Jr., musical director, and Karl F. Schroeder, stage director, and a practical orchestration class under Bruce C. Beach.

HOLDS MASTER CLASS

Ten States Represented in Summer Group under E. Robert Schmitz

DULUTH, Sept. 10.—The fifteenth annual summer session conducted by E. Robert Schmitz, French pianist, was concluded here recently in the auditorium of Temple Emanuel. Forty-five students, representing ten states as well as Canada and France, were in attendance. The Schmitz scholarship was awarded to Violette McKenzie of Louisville, Col., and the Minnesota State Scholarship, sponsored by the Duluth News-Tribune, went to Florence Ostergren of Duluth.

Teachers who assisted Mr. Schmitz were Marion G. Cassell, Mrs. Mabel R. Stead, Andrew W. Riggs, and Mrs. Emerson Murray.

Assisting artists in the interpretation and chamber music classes were Sam Jackson, A. Miller, Ralph Osman, Annabelle Wright, Mr. Riggs, Miss Cassell, Margaret Fisher, Helen Budge, Miss McKenzie, Mrs. M. B. Jenkins, Mrs. S. C. Porter, Melle Labreche, Mrs. H. C. Coclogeras, Helen Fredrick, Mrs. Donnelly, Joelson, and DeMarco. Public performances also were given by Eugene Gash, Miss Cassell, and Miss Fisher.

Works by Emerson Whithorne and James Sykes were contributed to the new music contest.

Carl Busch Gives Summer Classes at Notre Dame

KANSAS CITY, Mo., Sept. 10.—Carl Busch, composer, has recently concluded a six weeks' summer class at the University of Notre Dame, from where he went to Interlochen, Mich., to conduct two programs of his own works on Aug. 5. New compositions heard at this time were Dialogue Concertante for two trumpets with band; An Ozark Reverie, septet for woodwinds and two horns; Triumphal Entry for concert band; Chippewa Vision and Chippewa Love Song. Mr. Busch is returning here this month to resume his classes in composition at the Kansas City Conservatory.

Franco Alfano has commenced a new opera, the book of which is taken from Rostand's Cyrano de Bergerac.

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Brilliant Hollywood Bowl Series Is Artistic and Financial Success

Season Ends with Orchestral Programs under Several Conductors—Benefit Concert Featuring Noted Artists Is Highlight—Faust and Carmen Heard in Concert Versions—Ballets are Outstanding

LOS ANGELES, Sept. 10.—August music in Southern California is primarily Hollywood Bowl music. Sept. 1 marked the close of a unique Bowl season, a season in which the men of the orchestra managed the concerts so successfully under the leadership of Alfred Brain and a committee of seven, that there was no deficit. Even a slight profit remained after all bills were paid and a rental of \$9,000 handed over to the Hollywood Bowl Association, caretakers for the county of Los Angeles.

A citizens committee headed by E. J. Lyman is now engaged in planning to secure support for the winter orchestra season. With Mr. Lyman are Harvey S. Mudd, Gurney Newlin, John Treanor, Mrs. Bessie Bartlett Frankel, Mrs. Leilan Atherton Irish, Mrs. Allan C. Balch and C. F. Toberman.

Benefit Concert Is Highlight

Orchestral programs conducted by Jose Iturbi and Ossip Gabrilowitsch, with single performances by Rudolf Ganz, Richard Lert, Henry Svedrofsky, Nino Marcelli of San Diego, and Alfred Hertz marked the final weeks. Gaetano Merola and Pietro Cimini conducted Faust and Carmen in concert versions, and outstanding ballets were directed by Serge Oukrainsky and Maria Gambarelli.

Nina Koshetz, Frederick Jagel, Gabrilowitsch and Ganz were soloists and Iturbi endeared himself to the orchestra and thousands of Bowl fans, by giving a special benefit concert, playing and conducting the Mozart D Minor and the Beethoven C Minor concerti. It was the highlight of the concert season and an artistic triumph.

Simon Carfagno, excellent young violinist, Blythe Taylor Burns, a fine soprano, Kolia Levienne, well-known cellist with the equipment of a master, Miriam Solovieff, a real violin prodigy of twelve, Alga Dane, contralto, and

Alexander Kisselburg, favorite baritone, gave popular Saturday night performances with the orchestra.

The special premiere of David Broekman's Harlem Heaben with a huge Negro chorus led by George Garner and Clarence Muse as soloist proved a "dud."

Broekman is a talented young Dutch composer who has been in Hollywood several years writing for the films. His choral-orchestral "symphony" is a wild fantasy based upon the progress of the American Negro from the "gutter to Sugar Hill." It sounded much better when the composer and Muse "interpreted" it for publicity purposes a week before it was performed. The ideas were characteristic but they proved unwieldy in chorus and orchestral form.

Grace Moore Heard in Faust

Grace Moore, whose current picture, One Night of Love, with its skillful blending of Butterfly and Carmen, is attracting favorable comment from musicians here, sang Marguerite in Nerola's Bowl production of Faust. Other members of that cast were Jagel, Earl Covert, Tudor Williams, Gertrude Barry, Myrtle Aber and Bjorndahl. It was the best concertised version of opera given at the Bowl this summer because of the excellence of the cast and the long experience the conductor has had pulling an assembled company together on short notice and in one rehearsal.

The outstanding Iturbi program occurred the night he conducted the Brahms Third Symphony and an accompaniment of the orchestra for the Schumann concerto played superbly by Gabrilowitsch. Iturbi played the Brahms with the orchestra as he plays Mozart on the piano. Nothing more need be said. Both pianists were en rapport and the result was an unforgettable evening.

When Gabrilowitsch's turn came the following week, he chose the Brahms Second, and seldom have the "inner voices" sung so sweetly or the beautiful Brahms cadences been so well-considered as they were that night. His conducting the last week reached the highest point of artistic appreciation of all this season's leaders.

FAVORITES, NOVELTIES AMONG HUOK BOOKINGS

Ballet Russe, Vienna Choir and Poldi Mildner Return—Several American Debuts Planned

Chief among the attractions to be presented to American audiences this season and next by S. Hurok is the Monte Carlo Ballet Russe which will tour seventy-four cities after a short season in Mexico City, where it will inaugurate the new Palace of Fine Arts, and a week's engagement on Broadway beginning Oct. 15. Leonide Massine again will head the company.

The Vienna Sängerknaben will return for their third trans-continental tour which will include sixty-two concerts. Poldi Mildner, pianist, will begin her third American tour, and Bronislaw Huberman, violinist, will appear in twenty recitals in leading cities and has a number of solo engagements with major orchestras. The well-known continental duo-dancers, Clotilde and Alexandre Sakharoff, will make their Amer-



Roy Atelier

Leonard Shure, Pianist, Joined the Faculty of the New England Conservatory This Season.

ican debut this winter in a repertoire of modern and classic dances.

Ruth Abramovitch and Georg Groke will make their first appearance in New York in a program of dances, and the Trude Schoop company of twenty-two comic dancers will be seen for the first time here. The Russian Cathedral Choir will give its first series of performances in America under Nicholas Alfonsky.

Other artists to appear under the Hurok management during the coming season are George Yourenoff, who sang Boris in the Stadium this summer; Marian Anderson, singer of Negro spirituals; Anatole Kitain, pianist; Paul Engles, baritone, and Clarita Martin, dancer.

Kurt Weil's operetta, A Kingdom for a Cow, is likely to be produced late this season under Mr. Hurok's auspices, and by arrangement with Selwyn and Franklin, he will present Vicente Escudero and his Spanish Gypsy Dancers, as well as Rafael, concertina virtuoso, who will appear in Continental Novelities at the Little Theatre on Oct. 1.

Frances Nash Booked for Concerts in East and Middle West

Frances Nash, pianist, has recently been booked for a recital at Passaic, N. J., and for appearances with orchestra at York, Pa., and Davenport, Ia.

NEW MEMBERS ADDED TO BOSTON SCHOOL FACULTY

New England Conservatory Opens
Sept. 13 with Four New
Teachers

BOSTON, Sept. 10.—With four additions to its faculty list of ninety-two members, the New England Conservatory of Music will greet students from every section of the United States and many foreign countries. Registration was begun on Sept. 13. The recent death of two of the oldest members of the faculty, Frederick F. Lincoln and Alfred DeVoto, and the departure from Boston on leave of absence of two members, Louise Monaghan, winner of the Beebe traveling fellowship, and Signorina Anna Bottero, instructor in Italian, caused vacancies which have been filled.

An important accession to the piano department is Leonard Shure, who was born at Los Angeles in 1910, made public appearances there and at Chicago as a young boy and, at the age of fifteen, became at first a pupil and later the assistant of Artur Schnabel at Berlin. Mr. Shure returned to this country in 1933 and he appeared with the Boston Symphony and other organizations.

A new member of the piano faculty is William Haddon, a former pupil of the Royal Academy of Music, Stockholm, Sweden, and a graduate of both the piano and collegiate courses of the conservatory. Mr. Haddon taught for several years at Convent, N. J., returning to the Conservatory to take his bachelor degree in 1933. He is a resident of Quincy, and as pianist and organist is well known to audiences of greater Boston.

During Miss Bottero's absence, her courses in the Italian language and diction will be given by Bruno Soresina, of Boston. Mrs. Simone Lee, of the French department, has resigned. Her place will be taken by Mme. Simone Riviere, who is *baccalauréat-es-lettres* of the University of Bordeaux and is also in charge of the French classes of the Chestnut Hill school.

EDGARTOWN, MASS., Sept. 10.—Otto van Koppenhagen, cellist, and Bernard Wagenaar, composer and pianist, are giving a series of Tuesday chamber music evenings at the home of Mr. and Mrs. Koppenhagen.

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Some Recent Books On Music

(Continued from page 29)

Wagner, The Greatness of Verdi, and G. B. S. as Music Critic. A.

Aylmer Buesst Writes Excellent Guide to the Ring

By far the best guide to Wagner's greatest work is Aylmer Buesst's *The Nibelung's Ring* (London: G. Bell and Sons, Ltd.) subtitled "An act by act guide to the plot and music,"—precisely what it is. In a small format book of 200 pages, preceded by a brief preface, an historical note and a synopsis of the story, Mr. Buesst has taken the series of epoch-making music dramas, beginning with the Rheingold prelude, and narrated the dramatic and musical development in an interesting and simple manner, with conscious musical examples of the motives giving their titles in each case.

There is nothing didactic about the book, nothing to make the reader feel that he is being lectured to. A delightful air of informality is noticed, instead, doubly welcome because it is so frequently absent from British books. The book is, of course, for musicians and music lovers with some musical knowledge. The general reader would find the musical examples without meaning and could therefore not gain from the work what the author intends it to convey. A.

Four Master Musicians Series Revised and Reissued

Four of the twelve biographies in the Master Musicians series, first brought out some thirty years ago, have been revised and recently reissued under the editorship of Eric Blom (London: J. M. Dent & Sons, Ltd. New York: E. P. Dutton & Co., Inc.) Released to date are Bach, by C. F. Abdy Williams; Beethoven, by Marion M. Scott; Brahms, by Lawrence Erb, and Haydn, by J. Cuthbert Hadden.

Time and new data have necessitated almost complete rewriting of some volumes, notably Williams's Bach, and the Beethoven is an entirely new work as the Mozart and Wagner are expected to be. Issued in an attractive and conveniently small format, the biographies are eminently readable. Gloss-paper illustrations, facsimiles, and the copious appendices, including a chronological calendar, catalogue of works, personalia, and bibliography, add immeasurably to the value of the books. R.

The Heritage of Music a Fine Collection of Essays by British Authors

The Heritage of Music, Vol. II (London: Oxford University Press) is a collection of essays on celebrated composers worthy of a place in anyone's library. Hubert J. Foss, British editor and composer, has edited this volume, to which such well-known writers as E. H. Fellowes, W. H. Hadow, Donald F. Tovey and Cecil Grav have contributed and others less fa-

miliar, including Philip Radcliffe, Herbert Wiseman, Dennis Arundell, Tom S. Wotton, H. P. Morgan-Browne, F. Bonavia and Walter Ford. Mr. Foss is himself the author of the fine essay on Mendelssohn.

The composers considered are Byrd, the two Scarlattis, Couperin, Rameau, Handel, Gluck, von Weber, Berlioz, Chopin, Liszt, Verdi and Wolf. A.

Trumpets West an Epic Novel with a Musical Motive

In *Trumpets West* (New York: Dodd Mead & Co.) Elmer T. Peterson has written what amounts to a saga of the western migration of peoples from the earliest times. His story, *per se*, limits the canvas to the ever-western movement of one particular Swedish family, and presents a graphic picture of pioneer times in the Middle West. Of interest to musicians are the short sections called *Intermezzi*, which link up past migrations with the major scale of the onward sounding trumpets as opposed to the minor call of the East to say where it is. The author has advanced an ingenious explanation in this theory of the origin of the major and minor modes, the one restless and aggressive, the other quiescent and passive. Musical terms, such as Andante, Allegro, etc., head each section, and the author and his characters are particularly sympathetic to musical culture. Q.

Biography of Gigli a Study of the Artist and the Man

A wealth of interesting material is found in *Il Cantore del Popolo* (The People's Singer), Raffaello de Rensis's profusely illustrated biography of Beniamino Gigli (Rome: Società Editrice di Novissima). In the preface, Signor de Rensis defends this type of book (to which some scholars and authors object), on the ground that much valuable data relative to composers and writers has been disclosed in artists' biographies. *Il Cantore del Popolo* contains many such references to Boito, Puccini, d'Annunzio, Duse, Giordano, Montemezzi, Perosi, Mussolini and others.

The story of Gigli's life, which began in poverty in Recanati, Italy, is fascinating. Songs sung by his mother were his first inspiration; and Gigli's own singing of church melodies and popular airs, at an age when many children have scarcely learned to speak fluently, attracted his first audiences to the public square. A journey to Rome culminated in study under Enrico Rosati and in recognition by a committee headed by Campanini. "We have found the tenor," was the comment of the judges after hearing Gigli in competition with thirty-two others. The result was his first engagement, as Enzo in *La Gioconda*, at Rovigo.

Gradual advancement came in important opera houses in other Italian cities, in Spain and South America. Eventually the young singer's path led him to the Metropolitan Opera House in New York. His

debut in Rome was witnessed by Signor de Rensis in his capacity of music critic of the *Messaggero*. But the author is by no means one-sided in dealing with press opinions. Both adverse and favorable criticisms are quoted, showing how Gigli profited by them.

The best chapters are those about Gigli as a man, as *pater familias*, and as the friend of those who need help. Gigli never forgets his humble origin; and always bears in mind the counsel of his beloved mother, to whom the book is dedicated: "In order to sing well, you must have good will and be kind, very kind, to everybody." L. D.

Wise Counsel in Anna El Tour's Pamphlet on Singing

In spite of the fact that books on the technique of singing are, generally speaking, a waste of paper and ink, one occasionally finds a good one. *Conseils sur l'Art du Chant* by Mme. Anna El Tour (The Hague: Edition J. Philip Kruseman. Paris: Durand & Cie.) is one of these exceptions. It is a pamphlet of sixteen pages full of wise counsel and sound vocal principles. Unfortunately, like many vocal teachers, Mme. El Tour's anatomical knowledge is sketchy. Thus, when she makes statements such as "the vowels are formed by the positions of the vocal cords and not by the mouth or the lips," one can only regret that such an easily disproved statement has got into print. Similarly, the writer makes the common error of confusing the diaphragm with the abdominal muscles, but with a slight transvaluation of terms in the latter case, the "conseils" are all excellent. While it is doubtful that anyone could learn to sing from the pamphlet, certainly those who have already some vocal knowledge will find in it a great deal of worth-while matter. H.

BOOK BRIEFS

THE B. B. C. YEAR BOOK follows the precedent of the publication. It is a well-made book copiously illustrated and printed on fine paper. It covers the entire field of broadcasting throughout the British Isles and should be invaluable to anyone interested in the subject. (London: The British Broadcasting Corporation.)

MUSICAL WORDS EXPLAINED is a short pamphlet by Harry Farjeon. As far as it goes it is good but in view of the many excellent music dictionaries in existence, it seems more or less superfluous. (Oxford.)

ANNUAIRE O.G.M. for 1934 is a handy list of French music firms, dealers, manufacturers of instruments, phonographs and radio and cinema equipment. The list covers the entire French Republic and is not only exhaustive but conveniently arranged. (Paris: Office General de la Musique.)

ENROLLMENTS INCREASE

Zoellner School of Music Occupies New Quarters

LOS ANGELES, CALIF., Sept. 10.—The Zoellner School of Music opened its first semester on Sept. 10 with a great increase in enrollment. The school is now installed in its new quarters which have been completely refurbished, providing the most modern facilities. Amandus Zoellner continues as director of the school and head of the violin department. Lathrop Resseguie, formerly connected with the Chicago Musical College and the Gunn School of Music, has been appointed manager. Among the faculty members are Amandus, Antoinette and Joseph Zoellner, formerly members of the famous Zoellner Quartette, and three artists formerly prominent in Chicago, Elvena Resseguie, mezzo soprano; William Clare Hall, baritone, and Kathryn Stokes, dramatic art.

Carl Ebert, former Intendant of the Municipal Opera in Berlin, has been appointed stage manager of the Opera in Basel, Switzerland.

FESTIVAL IN BERKSHIRES

Hadley and Members of Philharmonic Draw 10,000 at Stockbridge

PITTSFIELD, MASS., Sept. 10.—With high artistic and financial success and many distinguished guests in attendance, sixty-five members of the New York Philharmonic-Symphony under Dr. Henry Hadley, concluded a series of three outdoor concerts at the Stockbridge Festival on Aug. 26.

Approximately 10,000 heard the orchestra in the beautiful acoustical shell erected on the Dan R. Hanna farm. The opening program, on the evening of Aug. 23, included Berlioz's *Carnaval Romain* Overture; the Scherzo and Nocturne from Mendelssohn's *Midsummer Night's Dream*; Strauss's *Don Juan*; Chabrier's *España*; Respighi's *Pines of Rome*, and two movements from Tchaikovsky's *Fourth Symphony*. On the final evening, Dr. Hadley gave the *Meistersinger* Prelude, Prelude and Liebestad from *Tristan und Isolde*, and the *Siegfried Idyl*, by Wagner, and Beethoven's *Fifth Symphony*. Another festival is assured for next season.

Flammer Now New York Distributor for Ditson, Church and Presser

Harold Flammer, Inc., recently established in its new quarters at 10 E. 43rd St., is now the New York distributor for Chas. H. Ditson & Co., Inc., Oliver Ditson Co., Inc., John Church Co. and Theodore Presser Co.

Large stocks of publications of these catalogues are now in stock in the new Flammer store. The new premises of Harold Flammer, Inc., are on the second floor at 43rd St. between Fifth and Madison Avenues.

There is a special browse corner where the visitor may look over music to his heart's content and, if desired, he can try over music in a specially constructed trial room adjoining, equipped with a Steinway piano. All the clerks are expert in their line—having served many years in the music business. Not alone will the store have in stock the usual items to satisfy the requirements of most customers but also the well-known foreign editions.

Moliere's *Tartuffe*, with music by Lully, has been produced at Münster.

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Passed Away

Fanny Davies

LONDON, Sept. 5.—Fanny Davies, one of England's most prominent pianists and pupil of Clara Schumann, died here on Sept. 1.

Miss Davies was born on the island of Guernsey, June 27, 1861. Her early musical studies were in Birmingham under Charles Flavell, in piano, and A. R. Gaul in theory. Her first public appearance was in Birmingham at the age of six. In 1882, she entered the Leipzig Conservatory studying under Jadassohn, Reinecke and Paul, and the following two years was under Clara Schumann in Frankfurt. Her London debut was made at the Crystal Palace on Oct. 17, 1885, in Beethoven's G Major Concerto. The same season she appeared in chamber music concerts with Joachim and Piatti, introducing a number of Brahms's works to British audiences. In subsequent seasons she toured the Continent both as soloist and with ensemble groups.

Besides introducing new works, Miss Davies consistently included pieces by old English composers on her programs, popularizing the music of William Byrd many years before the revival of interest in music of that period. In 1921, she gave the first piano recital ever given in Westminster Abbey and was subsequently heard in other English cathedrals.

Ernst von Wolzogen

MUNICH, Sept. 5.—Baron Ernst von Wolzogen, author, and originator of the Ueberbrettel, a vaudeville of highly artistic character, died at his home near here on July 30. He was seventy-nine years old.

Baron Ernst Ludvig von Wolzogen was born in Breslau, April 23, 1855. He studied at the universities of Strassburg and Leipzig. In 1901, with O. J. Bierbaum and Franz Wedekind, he established in Berlin, the Ueberbrettel, a sort of artistic cabaret at which short dramatic pieces, pantomimes, and recitations with music were featured. Oskar Straus wrote most of the music but Arnold Schoenberg was also a contributor among others. The venture lasted for only one year. Wolzogen published about forty works, many of them of a highly satirical character. Two only, *Der Kraft-Mayr*, (published in America as *Florian Mayr*) and *Ansichten und Aussichten*, dealt with music. Franz Liszt is a character in the former work.

Wolzogen was a member of a distinguished literary family, his grandfather having at one time been the tutor of the poet, Schiller, and his brother, Hans, an intimate friend of Wagner, a prominent critic and writer on musical subjects and, since 1878, editor of *Bayreuther Blätter*.

Mme. Claude Debussy

PARIS, Sept. 5.—Mme. Claude Debussy, widow of the famous French composer, died here Aug. 20. She was seventy-three years old.

Mme. Debussy, née Moyse, was the former Mme. Sigismond Bardac, and was the composer's second wife. They were married late in his career. She had sung Debussy's songs privately and some were dedicated to her. A daughter by the second marriage, for whom Debussy wrote his *Children's Corner*, died some years ago.

Mme. Debussy was instrumental in obtaining the monument to her husband in the Bois de Boulogne, Paris, near which he lived, and another at St. Germain-en-Laye, where he was born.

Hans Ebell

BOSTON, Sept. 10.—Hans Ebell, noted concert pianist and teacher at the Boston Conservatory of Music, was killed in Montville, Vt., on Aug. 17. Mr. Ebell was born in Petrograd, Russia, thirty-five years ago and received his musical training under Hofmann, Godowsky and Rachmaninoff. He leaves a daughter and a son.

G. M. S.



Cosmo Sileo

Domenico Valenti

CHICAGO, Sept. 11.—Domenico Valenti, organizer and conductor of the National Fascist Militia Band, died in a hospital here today after a few days' illness. Mr. Valenti was born in Chieti in 1892. He served as an officer in the World War and organized the band in his native city seven years ago. The band, which consists of seventy-five members, all natives of Chieti, has been in this country since Aug. 22. The tour will be continued.

Giuseppe Cecchetti

TURIN, ITALY, Sept. 5.—Giuseppe Cecchetti, an eminent dancer of a past generation and later a famous instructor, died here on Aug. 31. The son of dancers, he was born in a dressing room of the Tordinova Theatre in Rome, in 1852. His parents wished him to become a lawyer but the call of the stage proved too strong. He was at one time *premier danseur* at the Imperial Theatre in Petrograd but quarrelled with the management and went to Warsaw. He afterwards opened his own school in the Russian capital. He was ballet master of the Diaghileff Ballet Russe and while with them, taught Nijinsky, Loupoukova, Karsavina and other eminent dancers of both sexes. He came to America with the organization on both its tours. Anna Pavlova and Rosina Galli are said to have been pupils of Cecchetti.

Dr. Albert Gore Mitchell

BOSTON, Sept. 10.—Dr. Albert Gore Mitchell, former assistant director of music in the public schools of Boston, died at Pillsbury, Martha's Vineyard, on Aug. 31.

Dr. Mitchell was born in England in 1854 and at the age of twelve was already an organist, choirmaster and leader of a band. He took his doctor's degree in music at Oxford and shortly afterward came to the United States, where he was organist in several New York churches. From 1900 to 1924, he supervised the music in the Boston public schools.

During the past summer Dr. Mitchell had taught conducting at New York and Columbia Universities. He was the author of several textbooks on harmony and composition.

G. M. S.

Laura Remick Copp

READING, MASS., Sept. 10.—Laura Remick Copp, nationally known writer on musical subjects, died at her home on Aug. 18. She was a pupil at various times of Leschetizky, Fanny Bloomfield Zeisler and Tobias Matthay. She had taught at the Illinois Women's College and had maintained studios in Boston, Fall River and Swampscott.

G. M. S.

Mrs. George Liebling

HOLLYWOOD, Sept. 10.—Mrs. Alice Goldberger Liebling, novelist and playwright, wife of George Liebling, pianist and composer, died at her home here on Aug. 17. She was sixty-four years old.

Charles B. Dillingham

Charles B. Dillingham, theatrical producer, who was responsible for an immense number of musical and dramatic productions in New York and elsewhere, died on Aug. 30, at the Hotel Astor where he had lived since the hotel was opened several decades ago.

Among the musical pieces which Mr. Dillingham produced were Victor Herbert's *Mlle. Modiste*, *The Red Mill*, in the former of which Fritz Scheff starred after leaving the Metropolitan, and the latter a popular vehicle of Montgomery and Stone, also *The Lady of the Slipper* with Elsie Janis and Montgomery and Stone. In 1910, he opened the Globe Theatre, built for him by Howard Gould, and in 1914, took over the Hippodrome which he managed for nine years. He also brought out other Herbert operas. He was associated for many years with the late Florenz Ziegfeld and with A. E. Erlanger.

Mr. Dillingham was born in Hartford, Conn., May 30, 1868, and was the son of an Episcopal clergyman. He was educated in public schools and worked first on a newspaper in Hartford and later in Washington and Chicago. Coming to New York, he worked on the *Evening Sun*, his first contact with the stage being as dramatic critic on that paper. He later came to the notice of Charles Frohman and worked with him for some years. He was twice married, first to Jennie Yeamans, an actress, in 1896. She died ten years later and he married Eileen Kearney, also an actress. The second marriage ended in a divorce in 1924.

When the Schuberts gave up the Hippodrome in 1914, Mr. Dillingham took it over and under him it reached the peak of its success on account of the lavishness of the productions he made.

Hugo Felix

HOLLYWOOD, CAL., Sept. 10.—Hugo Felix, composer of numerous light opera successes on Broadway and a well-known composer of music for motion pictures before the inception of the sound film, died at his home here on Aug. 25. Born in Vienna in 1872, he was a holder of the degree of Doctor of Science from the University of Vienna.

In 1915, he came to this country, and while in the East wrote the music for *Pom-Pom*, *The Sweetheart Shop*, *Lassie*, *Marjoline* and *Peg o' My Dreams*. He retired in 1931, and came to Hollywood about eight months ago.

James H. Howe

SEATTLE, Sept. 10.—James Hamilton Howe, composer, pianist and conductor, died here on Aug. 12 after a long illness. In 1884 Mr. Howe was dean of music at Depauw University. At the age of thirty-eight he went to San Francisco where he directed the California Conservatory of Music and the Oakland and San Francisco Oratorio societies. In 1906 he came to Seattle and organized the Seattle Choral Symphony Society. His compositions were inspired by Pacific Northwest history and scenery.

Peter Clark

FAIRFIELD, CONN., Sept. 10.—Peter Clark, founder of the firm of stage builders bearing his name, died at his summer home here on Aug. 19. He was born in New York, March 19, 1878. Among the theatres whose stage equipment he built were the New York Hippodrome, the Metropolitan Opera House and a number of smaller theatres. He was consulting engineer for the San Francisco War Memorial Opera House, the auditorium at Oberlin College and the Municipal Memorial Auditorium in Worcester, Mass.

Arthur Jordan

Arthur Jordan, president of the Postal Life Insurance Company and founder of the Arthur Jordan Conservatory of Music in Indianapolis, died in hospital in New York on Sept. 3, after a brief illness.

Mr. Jordan was born in Madison, Ind., in 1855, and was educated at schools there and in Indianapolis. While still in his early twenties he successfully launched a number of business enterprises and continued doing so until a few years ago.

The Arthur Jordan Conservatory of Music came into existence in 1928, when Mr. Jordan combined under the name, the Metropolitan School of Music and the Indiana College of Music and Fine Arts. It is affiliated with Butler College to which Mr. Jordan donated the hall bearing his name. The same year he created the Arthur Jordan Foundation, a general charitable institution. He also established Y. M. C. A. buildings in Burmah and in China.

Mr. Jordan was twice married, first, in 1875, to Rose Burke of Indianapolis, from whom he was later divorced, and two years ago to Alice Boyer who was with him at the time of his death.

Elmer James Ottaway

HARBOR SPRINGS, MICH., Sept. 10.—Elmer James Ottaway, president of the Times-Herald Company of Port Huron, publishers of the Port Huron *Times-Herald*, died here on Sept. 7. His wife, Ruth Haller Ottaway, is nationally known as former president of the National Federation of Music Clubs and one of its most active workers in the cause of American music and American artists.

Mr. Ottaway, who was sixty-four years old, was formerly president of the alumni association of the University of Michigan, also of the press club of the same institution. Previous to entering the publishing field himself, he was Washington correspondent for the Detroit *Free Press*. In 1900, with Louis A. Weil, he founded the *Herald*, and several years later, merged the *Times* with it.

Surviving Mr. Ottaway, besides his wife, are three sons, William W. Ottaway, vice-president of the *Times* of St. Petersburg, Fla.; James Ottaway of Port Huron, and Dr. John Ottaway of Brooklyn.

Mrs. George Richardson Baskerville

DETROIT, Sept. 10.—Mrs. George Richardson Baskerville, fifty years old, concert pianist and teacher, died July 28, at her home here. Born in West Unity, Ohio, she concertized in this country and abroad before becoming head of the piano departments of Michigan State College, Ypsilanti, and Kingswood School, Bloomfield Hills, posts she occupied at the time of her death.

H. W.

Darius A. Ives

BOSTON, Sept. 10.—Darius A. Ives, whose band was said to be the first musical organization called into service during the World War, died here on Aug. 13 at the age of fifty-nine. He was a native of Iowa but had lived here since childhood. In 1921 he was appointed examiner of music in Boston public schools. He also taught music at Phillips Andover Academy.

Marie Wahle

Marie Wahle, a teacher of piano and voice in New York for many years, died at her home on Aug. 24. Born in Oshkosh, Wis., in 1859, she studied at the Conservatory of Stuttgart, also in Paris and Madrid. She had taught at Newtown Collegiate Institution, Newtown, N. J., and at John B. Stetson University, De Land, Fla.

Edwin J. Rosencrans

Edwin J. Rosencrans, associated with *MUSICAL AMERICA* from 1927 to 1929, died on Sept. 8, following an operation. Born in Kankakee, Ill., in 1872, Mr. Rosencrans graduated from the University of Michigan in Science and Engineering in 1893. After working as an architect and structural engineer, he formed his own firm for these activities in Chicago. In 1908, he became editor of the *American Architect*. He was also connected with other technical magazines.

Friend Curtis Haight

PHILADELPHIA, Sept. 10.—Friend Curtis Haight, organist, who had acted in that capacity at the Riverside Baptist Church, New York, and the Pilgrim Baptist Church in Brooklyn, died here on Aug. 27. He was born in Aldenville, Pa., in 1865. After leaving New York, he was organist in several important Philadelphia churches until his retirement a few years ago.

Where the Day's Your Own—Likewise the Toil!



Musicians Formed a Large Contingent at the MacDowell Colony at Peterboro, N. H., During the Summer. In the Group Above, Left to Right, are James Spencer of Adrian, Mich.; Harold Morris, New York; Spencer Norton, Oklahoma City; Dorothy James, Ypsilanti, Mich.; Charles S. Skilton, Lawrence, Kan.; Charles Wakefield Cadman, San Diego; Powell Weaver, Kansas City, Mo., and Sol Cohen, Urbana, Ill. Other Composers Not Present When the Photograph Was Taken, But Who Were Members of the Colony During the Summer, Included Mrs. H. A. Beach, Marion Bauer, Edwin Stringham and Mabel Daniels

NEWPORT HEARS CHAMBER RECITAL SERIES

Ensembles and Soloists Give Interesting Programs—*Iolanthe* Staged

NEWPORT, Sept. 10.—Musical interest here recently has centred in chamber music concerts and an operatic performance. Under the direction of Mrs. Lewis A. Armistead, a program was presented at Chateau-sur-Mer, the residence of the Misses Wetmore. A trio—Mrs. Armistead, pianist; Antonio Gerardi, violinist; George Brown, 'cellist—played the Bolero of Arbos and the Sleeping Beauty Waltz of Tchaikovsky; Mr. Gerardi and Mr. Brown joined Miska Merson, pianist, in Arensky's Trio in D Minor. Maxim Karolik, tenor, sang songs by Borodin, Tchaikovsky and Gretchaninoff as well as selections from the Dichterliebe of Schumann.

The second chamber concert was held at the residence of Mrs. Walter Belknap James. The artists were Mrs. Armistead, pianist; Alessandro Niccoli, violinist; Mr. Brown, 'cellist, and Isabel French, soprano. The trio played an arrangement of the Adagio from the Sonata Pathétique of Beethoven, Romance by Rubinstein, and the Allegro-Moderato of the Trio, Op. 99, by Schubert. Miss French sang three groups of songs by Lully, Mozart, Wolf, Franz, Tchaikovsky, Brahms, Chausson, Fauré, Debussy and Charpentier.

Soloists Heard

The residence of Mrs. Oliver Gould Jennings was the setting for a concert by Mrs. Armistead, pianist; F. Hazen Carr, violinist; Mr. Brown and Fanny White, singers. Instrumental numbers included the Trio No. 1 in G of Haydn, an arrangement of the Quintet from Wagner's Meistersinger, and Gavotte in G by Martini. Mrs. White selected

songs by Schumann, Sinigaglia, Fauré and several modern composers.

The Swanhurst Choral Club presented Gilbert and Sullivan's *Iolanthe* in the Rogers High School Auditorium on Aug. 20. Sixty voices under Carroll W. J. Ball and Powell M. Dawley took part.

Mrs. Henry G. Clark, contralto, and Alessandro Niccoli, violinist, were the artists selected for the annual benefit concert of the Newport Art Association.

Florence Burnham, soprano, Frederick Dugas, basso, and Joseph Fay, pianist, assisted at the concert given by the Boys' Choir of St. John's Church at St. Andrew's School, Barrington. The Choir sang The Bells of St. Mary's, in which Edward Bergin was the soloist; There's Something about a Soldier, in which Robert McPherson was soloist; and Prayer of Thanksgiving by Kremer. Mr. Fay played numbers by MacDowell, Grieg, and Rachmaninoff; Mr. Dugas sang songs by Speaks and O'Hara and Miss Burnham sang Ritorna Vincitor from Aida.

ARLAN R. COOLIDGE

Taylor Cantata Among Summer Events at Illinois Wesleyan

BLOOMINGTON, ILL., Sept. 10.—Among musical events of the summer session at Illinois Wesleyan University School of Music was Coleridge-Taylor's cantata, *Hiawatha's Departure*, given by the summer school chorus under Frank B. Jordan. Soloists were Virginia Ward Elliot, J. Alfred Neu and Spencer Green. Other activities included a concert by the summer school orchestra conducted by Mr. Green; a Chopin recital by George Anson, acting head of the piano department, and a program for elementary grades given by Irma Tunks Wills, Janet Wright, and Alma Abbott of the faculty.

Some Impressions of a Summer Sojourn In the Quiet of the MacDowell Colony

TO the newcomer at the MacDowell Colony at Peterboro, N. H., there comes, first of all, a curious feeling of having to fit into a general scheme, just as a piece in a picture-puzzle might feel while waiting to become a part of the whole. The entire colony is so perfectly systematized, it runs so smoothly yet without any apparent mechanism, that for a day or so you wonder just how this is managed.

The answer is, of course, that it has been built up during twenty-five years under Mrs. MacDowell's tireless supervision, but here again is a curious fact: Mrs. MacDowell does not appear. She might be directing the affairs of the colony from another planet excepting on Sunday evenings when all members of the colony go to her house, Hillcrest, for an informal, chatty sort of supper. One feels, however, that she is at the helm, and anyone who wants to see her at any time can telephone to Hillcrest and she is ready with advice, help and any criticism that may be desired.

It is not necessary, at this late date, to rehearse the ideals of the colony nor the way they are carried out. One can only say that for the creative individual, be he artist, writer or composer, who has a mass of work to do and wants unbroken leisure in which to do it, the colony has achieved an ideal in a manner that is not often reached in this vale of tears.

Quiet and Privacy for Toil

Fancy being lifted from the earth at about nine a. m., daily, to some remote asteroid where not even the noises of earth penetrate, for the colony is a singularly quiet place. Even the birds seem to respect the privacy of the toilers, and do not sing, or if at all, most discreetly. This is what happens when you finish breakfast with the others and retire to your studio for work, nine hours of it, uninterrupted, if you like. At noon, there is, for a moment, the sound of a motor, and an appetizing luncheon in a basket and thermos bottle is left on your doorstep. The motor goes away and peace reigns again. You eat your luncheon when ready. If the fever of creation has you in its clutches, you go on writing, painting, or composing, as the case may be. Nobody cares whether you eat your midday meal or not. That's your affair, yours and that of the particular demon of creation that has you in thrall.

At six o'clock, you have to be out of your studio. No midnight oil is burned in the colony. Nine hours a day have been decided to be sufficient. As a matter of fact, it is more than enough. I doubt if any of the colonists really work nine hours without interruption. There is a comfortable couch in each studio where you may relax, take a nap or just gaze at the roof and wonder what to do next. Or, if Nature is your inspiration, you may sit upon your own front porch and get divine messages from the mountains in the distance or the valleys nearby. Again, it is up to you. Opportunity is given you—that seems to be the Alpha and Omega of the colony—and if you do

not choose to take it, that is your affair. Nobody cares. You are never held to account for what you have done. If you waste your time while there, it is just too bad, but you are the person who suffers. Nobody else does!

Evenings at Colony Hall

It is pleasant to tidy up your writing table, shut your windows, lock the door and pick up your luncheon basket and walk through the woods in the late afternoon to Colony Hall, the main building, where you leave your basket on the steps. There is, then, if you happen to be of the male contingent, a walk of half a mile to The Lodge, where the greater number of men live. The shower-baths are active. There is much bathtub singing, a great deal of conversation from room to room. Almost, is the boarding-school atmosphere re-created.

After six o'clock dinner, groups form in the great living room in Colony Hall. A number of billiard enthusiasts take charge of the table. Logomachies are very popular and occasional acrid discussions, with recourse to the dictionary to prove legitimate this word or that, take place among the literary lights. A few, very few, steal out and go down to Peterboro town to the movies, but for the most part ten o'clock finds the colonists in bed and asleep. One has to prepare for that hard day's work tomorrow!

Thus has the ideal of Edward MacDowell been fulfilled. He may rest calmly in the beautiful hillside spot where his body was laid in 1908, a spot of such beauty that one likes to linger there and not even bother about the mysteries of life and death. It is enough just to be absorbed into the quiet peace of the place. Only a few ideals ever are perfectly realized. The MacDowell Colony is one of them.

JOHN ALAN HAUGHTON

Music Colony on Lake Newfound Closes with Popular Program

BRIDGEWATER, N. H., Sept. 10.—The summer season of open-air concerts and plays in the Norman Dell Amphitheatre at Pasquaney Music Colony closed on Sept. 2, when 1200 from many parts of New England gathered at the final free Sunday concert to join in group singing, hear the Bristol, N. H., Band and Orchestra, and to applaud various instrumental and vocal soloists. Metropolitan society sat beside weather-tanned natives joining enthusiastically in the gymnastic interpretation of Scotland's Burning, or harmonizing such favorites as Till We Meet Again, and Massa's in de Cold, Cold Ground. Robert Lawrence is founder and director of the colony.

Dr. Josef Hofmann Again to Tour Europe

Dr. Josef Hofmann sailed on the U. S. Liner Washington late in August for another European tour, to remain until the Christmas season. He will play in Great Britain, France, Austria, Spain, Portugal and other countries.